KRITI–I

Textbook for Arts
Grade 6

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0680

Name: _____

Section: _____

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Foreword

The National Education Policy (NEP) 2020 envisages an education system that is rooted in Indian ethos and its civilisational accomplishments in all domains of human endeavour and knowledge, while simultaneously preparing the students to constructively engage with the prospects and challenges of the twenty-first century. The basis for this aspirational vision has been well laid out by the National Curriculum Framework for School Education (NCF-SE) 2023 across curricular areas at all stages. Having nurtured the students' inherent abilities (touching upon all the five planes of human existence, the *panchkoshas*), in the Foundational and the Preparatory Stages, it has paved the way for the progression of their learning, further at the Middle Stage. Thus, the Middle Stage acts as a bridge between the Preparatory and the Secondary Stages, spanning three years from Grade VI to Grade VIII.

At the Middle Stage, the NCF-SE 2023 aims to equip students with the skills that are needed to grow, as they advance in their lives. It endeavours to enhance their analytical, descriptive and narrative capabilities, and to prepare them for the challenges and opportunities that await them. A diverse curriculum, covering nine subjects, namely three languages — out of which at least two languages are native to India, Science, Mathematics, Social Sciences, Art Education, Physical Education, Yoga and Well-being, and Vocational Education will promote their holistic development.

Such a transformative learning culture requires certain essential conditions. One of them is to have appropriate and interactive textbooks in different curricular areas which will play a central role in mediating between content and pedagogy — a role that will strike a judicious balance between direct instruction and opportunities for exploration and inquiry. Among the other conditions — classroom arrangement, technology integration and teacher preparation are crucial to establish conceptual connections both within and across curricular areas. The National Council of Educational Research and Training (NCERT), on its part, is

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committed to providing students with such high-quality textbooks. The various Curricular Area Groups (CAGs), which have been constituted for this purpose, comprising notable subject-experts, pedagogues, artists and practising teachers as their members, have made all possible efforts to develop such textbooks. *Kriti–I*, the textbook of Arts for Grade VI is one of these.

The contents of *Kriti–I* encompass the art forms of Visual Arts, Dance, Theatre and Music. This textbook is for the learners to explore their creativity as well as express and explore themselves. *Kriti–I* has infused in its contents, visuals and other components, the rich Indian Knowledge Systems, India's artistic and cultural heritage, values — all deeply rooted in Bharat. Inclusivity of all genders and students with special abilities is inherent to arts giving equal opportunity to all students. Making optimum use of the technology integration, QR codes have been embedded throughout, as additional learning resources.

For all practical purposes, *Kriti–I* has, to my mind, succeeded in its curricular goals — to foster natural curiosity among students through a proper selection of theme and content, and develop among them the core competencies at this stage as envisaged in the NCF-SE for creativity, exploration and experiences of different art forms. The sections and chapters are intelligently designed to accommodate all students in various activities, bringing out their creativity and expression. Each activity suggested here will take the students on a journey to discover more such learning resources, be it their natural surroundings, day-to-day chores or human interventions. Besides, the role of parents and teachers will also be invaluable in guiding and encouraging students to do so. With this, I express my gratitude to all those who have been involved in the development of this textbook and hope that it will meet the expectations of all stakeholders. At the same time, I also invite suggestions and feedback from all its users for further improvement in the coming years.

DINESH PRASAD SAKLANI
Director
National Council of Educational
Research and Training

July 2024
New Delhi

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About the Book

Kriti–I is the textbook which will take you to the world of art, exploring and discovering the vast, and exciting universe of visual and performing arts, aiming to ignite creativity, enhance appreciation for different art forms, and develop the artistic skills of students. Designed for Grade VI, this book has a variety of artistic disciplines, included in visual arts, music, dance and theatre.

Based on the spirit of National Education Policy (NEP) 2020 and on curricular goals, competencies and learning outcomes laid out in the National Curriculum Framework for School Education (NCF-SE) 2023 for Arts Education, *Kriti–I* is a book for creation in different art forms. It has numerous engaging hands-on activities and inspiring projects that will help in understanding and appreciating the role of art in life and the world around us. Students will also learn about famous artists and their works, explore different techniques and styles, and even create on their own. Each of the activities will give a unique experience to the learners!

Apart from the activities and information given in this book, there are more such activities and creative ideas given in digital form, that can be accessed by scanning the QR code in the beginning of the textbook and every chapter as well as wherever the need has been felt. The beauty of art is that it can connect to people of varied interests and tastes. Each one can find their unique connection to the arts. In our country, there has been a long history of heritage, culture and tradition where all art forms were practiced.

"The Arts are about human aesthetic sensibility. Aesthetic sensibility refers to our ability to perceive beauty, arrive at considered judgements regarding the good and beautiful, and strive towards a sense of refinement in the art-making process. Art is a personal form of understanding beauty, shape, symmetry, pattern and movement blended in expression to evoke feelings. Artistic work covers both conceptual and procedural knowledge, and deals with the 'embodied' sensory and emotional experiences of human beings." (NCF-SE, page 294). Thus, the core idea behind creating this book has been to make sure learners enjoy the entire process

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of exploration into the world of different art forms. The fact that it should nowhere become stressful for the child to learn or try something new has been kept in mind while developing the textbook. As each learner finds their connection to the art form in their own way, it would be fruitful if the teachers also actively participate in activities to support the learner on this journey of the arts, rather than forcing information.

Kriti–I has four sections, which are represented by specific colours, throughout the book;

YELLOW for Visual Arts

BLUE for Music

PINK for Dance and Movements

PURPLE for Theatre

Each of the above sections is uniquely designed to create an enjoyable experience.

The 'Visual Arts' section is designed to empower students in visualising and expressing their ideas, and emotions from everyday experiences and observations around them. The activities in this unit introduce them to fundamental skills of two-dimensional and three-dimensional techniques and explore different media and materials in the Visual Arts. Across all chapters, students are introduced to a range of materials, surfaces and techniques that have been used in last hundreds of years, whereas, there are plenty of occasions where they are left to explore and discover them on their own.

The first three chapters give importance to sharpening each student's observation through a variety of drawing exercises. Through engaging activities — techniques for making natural colours, colour mixing, and creating tints and shades are introduced. The processes involved in creating their own seals, portraits, paper crafts and flipbooks would spark many new inquiries and experiences for each student.

This unit also includes a preliminary glimpse of Indian artists and art traditions, which must be extended beyond the examples mentioned in the book. Students must explore, celebrate and study about the various art practices, traditions and artists

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they find in their own region or state. The knowledge gained from such exposure would enhance their aesthetic sensibilities, creative imagination and their critical thinking skills in all the work they do.

In the section of 'Music' in this textbook there is a wealth of knowledge to explore, giving opportunities to the students to experience many concepts during this journey of discovery. While some elements may feel familiar and comforting, some ideas can be entirely new.

This textbook intends to fascinate everyone with the treasure of various types of music that is scattered across regions in our country, where multiple art forms are being practiced by people. Music holds a very significant place in our lives. Music is a part of all the celebrations throughout the year, whether it is national festivals, social gatherings, religious festivals or songs sung, and instruments played for dance during a ceremony, harvest or any other season. Music connects everyone in their beliefs, practices, rituals, etc., in day-to-day life.

Everyone loves singing songs and dancing to music. Apart from this textbook, in this endeavour to learn music, grandparents, parents, and community members are wonderful resources—to enhance the musical experience making it more vibrant and dynamic. The lyrics and rhythm of music, the sound of instruments, physical movements, gestures accompanying the songs, and the dance steps on the music played, will enhance gross and fine motor movements. The joy of music will lead students to a stress-free environment. The soul of music incorporates listening to lullabies, humming of grandmothers, farmers singing in the field, buzzing of the birds and bees or rain pattering on a window. Let us embark on this journey of exploration together to find the jewels scattered all around the country in music.

The unit of 'Dance' has been designed to give the learner further glimpse of the varied dance forms of India. Furthering the knowledge of folk dance forms of India, this section will introduce the students to traditional forms like *Chhau* and *Yakshagana*. The section also gently leads them to try the basics of the classical dances and become familiar with some technical terms. The chapters also introduce the emotive content in performance with the *Navarasa*, while allowing the children to get comfortable with their emotions and express them. Hand gestures are also introduced with the idea of it being a repository for sign language. Moreover, the

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unit focuses on the gender neutrality of dance by portraying dance forms with such features. It incorporates cross-curricular aspects and encourages them to find out more information on their own.

The 'Theatre' section has been structured to cover a wide range of theatrical disciplines. Each chapter aims to develop the creative skills, enhance artistic expression and deepen the appreciation for arts. Understanding and expressing emotions is not just fundamental to art forms but is also crucial in building the right emotional balance in the learner. The chapters also introduce technical elements of make-up, costume design, stage, script writing and puppetry in a practical activity-based process, which will enable each child to explore their potential and find an area of interest that they can excel in. A chapter on the traditional company theatres of India is sure to fascinate the children in the way it worked in the last few decades.

The 'Theatre' section is designed to provide a well-rounded approach to theatre, encouraging students to explore, create and express better. Through engaging lessons and hands-on activities, they are sure to gain valuable skills and a deeper appreciation for the diverse world of theatre.

The last chapter of *Kriti–I* is on the integration of all art forms with *panchtatvas* being the theme of the activities suggested so that students get an experience of inter-disciplinary approach within the art forms. In the end of the book, the section on assessment provides a template for recording assessment of all art forms as well as a common rubric which can be used for reporting.

Structure of the Arts Class

It would be ideal if the classroom is free of any obstruction allowing the child to move around freely for dance, and theatre or sit down in the way they want to make a painting that they have imagined. This element of 'freeness and openness' in the physical environment subconsciously translates to 'freeness and openness in thinking'. The art room should be well-equipped and visually enriching with informative display material. There will have to be a lot of interaction between the teacher and learner as well as among peers.

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The Class Timetable

In order to keep a balanced progression of learning all the four art forms together through the academic year, five periods per week for arts may be allotted. They can either be separate periods of 40 minutes each or block periods of two 40 minutes periods combined.

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THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a [1]**[SOVEREIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC]** and to secure to all its citizens :

JUSTICE, social, economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all

FRATERNITY assuring the dignity of the individual and the [2][unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949 do **HEREBY ADOPT, ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

---

1. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Sovereign Democratic Republic" (w.e.f. 3.1.1977)
2. Subs. by the Constitution (Forty-second Amendment) Act, 1976, Sec.2, for "Unity of the Nation" (w.e.f. 3.1.1977)

Dear Students

You are holding '*Kriti–I*', textbook of Arts, for Grade VI, full of fun and activities. An urge for *Kriti–I* or creation is within you all and you have been creative in these years of your early life. Now you are entering into another phase of your schooling where there is much more to explore and experiment. The book will make you more sensitive towards your surroundings, environment, people and society.

As you have experienced in the previous classes, there are so many art forms and you always enjoyed creating—doing, watching, listening, dancing, playing instruments, scribbling, drawing, painting, making models with clay, paper, and of course, singing, mimicking, drama, animation, etc. You love them in your day to day life, in school, at home or while travelling. You observe so many things around you that make you think—how people work, changes that happens with nature in different seasons, animals make sounds, birds fly, leaves rustle, flowers have so many colours and textures, bees buzz, colourful butterflies go around in the garden, daily chores are conducted in your home, trains chuck, planes fly and so forth and so on. These are the fascinating phenomena that inspire us to create and express ourselves. They make us wonder—how, why, when and what!

The land of Bharat has witnessed thousands of years of human civilisation and evolution. Art is all around us and gives joy, whether we are creating or experiencing and at the same time makes lives beautiful. All of you have an artist within you, who is eager to come out and create something. To be creative, to make a work of art, make movements, you have to be a good observer, have good imagination and visualisation.

Kriti–I has four art forms full of fun and joy through which you will explore and learn these art forms—create something new daily with your friends, teachers and family.

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Prayer Before you Start Art Class

Usually, artists recite this before starting their performances. You can also recite this loudly with action before starting every art class —

आङ्गिकं भुवनं यस्य,वाचिकं सर्व वाङ्मयम्।
आहार्यं चन्द्र तारादि, तं वन्दे सात्त्विकं शिवम्॥

Aangikam bhuvanam yasya,
Vaachikam sarva vangmayam.
Aaharyam chandra taradi
Tam vande saattvikam Shivam.

Meaning

Where the physical body is the universe,
speech or song is the essence of all sounds,
ornamentation is the Moon and the stars.
I bow down to that supreme divinity.

It brings together all the four art forms you are learning —
***Angika*:** Physical performance with movement, action and expression.
***Vaachika*:** Speech, dialogue, songs and lyrics.
***Aahaarya*:** Costumes, jewellery, sculpture and painting.
***Saatvika*:** The deepest emotional spiritual experience for the artiste and audience.

This is an example of the verse written in Sanskrit by Nandikeshwara in *Abhinaya Darpana* around a thousand years ago. You can also refer to the videos by scanning the QR code.

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VISUAL ARTS

"रूपभेदः प्रमाणानि
भावलावण्ययोजनम्।
सादृश्यं वर्णिकाभंग
इति चित्रं षडंगकम्॥"

Rūpabhedāḥ pramāṇāni
bhāvalāvaṇyayojanam
Sādṛśyaṃ varṇikābhaṅgaṃ iti
chitraṃ ṣhaḍaṅgakam

Meaning
The six limbs of art are:

- Knowledge of appearance,
- Proportion,
- Emotions,
- Aesthetics,
- Similarity,
- Skillful use of tools and colours.

Source: Vishnudharmottara Purana

Note to the Teachers

Classroom and Resources

1. Adequate space for students to sit comfortably and work.
2. Sufficient light and ventilation in the classroom.
3. Option of sitting outdoors if the weather is suitable.
4. Provision of art materials, tools and basic stationery.
5. Space for safely storing materials, as well as students' artwork in an organised way.
6. Display boards for showcasing and sharing work, which can be changed regularly.
7. Facilities for taking students on field trips, visits to museums or conducting art workshops in the school premises.
8. Projector, computer, speakers and other such facilities for showing relevant images, videos and other art resources.

Pedagogy

1. Encourage students to express their own ideas, imaginations, emotions and curiosities, and allow their originality and innocence to reflect in their work.
2. Prioritise activities that allow students to explore, investigate, experiment and have dialogue in the classroom.
3. Include outdoor activities, field trips to museums, CBCS, art galleries, art studios as well as local parks, gardens, markets, festivals, and fairs where students get opportunities to observe the life and culture around them.
4. Invite local artists and craftspeople for interactive sessions, workshops for hands-on experience.
5. Inculcate simple habits of cleaning up after working, putting back materials that have been used and maintaining art materials with care.
6. Students should participate in making decisions in selecting and displaying artworks.
7. Avoid drawing on the board or in notebooks to show students how something is drawn.
8. While reading, students underline the elements of Art—line, shape, form, colour, value, texture and space.
9. Activities under the heading 'Continue' are extensions of the exercises and can be done at home or at school.

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Still life

Chapter 1

Objects and Still Life

Welcome to the first chapter where your visuals in art will narrate a story through the world of objects and still life. You will learn to add life to the still objects.

How?

- By learning how to connect with them.
- By building a story around them.
- By observing the compositional arrangement.
- By observing how the light falls on them creating shades and shadows.
- Even if they appear separate from one point, how do they overlap from another point of view?

Each drawing will deepen your observation and you will start depicting objects in your surroundings as you perceive them.

Each activity will sharpen your skills of shape recognition (two-dimensional). You will understand how to create forms by adding depth to the objects, making them look three-dimensional.

You will also find exciting activities like creating flipbooks. So get ready to ignite your creativity and nurture your artistic talents.

0680CH01

A student's painting showing variety of objects

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Students drawing objects in different ways

Activity 1: Explore Objects from Surroundings

Look around you and observe the various objects. What material is each object made of? Pause and think about why they are of a particular shape. Is there a reason behind their shape and form? Also, observe the space around these objects. Move around and observe the objects from different angles. After spending some time observing, select two or three objects you would like to draw.

Activity 2: Draw Objects in Different Ways

Every person draws differently. This makes their expressions unique. Here are some ideas you can try:

1. You can draw an object using one continuous line. This means, you cannot pick up your pencil from the paper while drawing the object. Ask your classmates if they can identify the object from this drawing.
2. You can draw different parts of the object. For instance, while drawing a water bottle, draw each part (cap, container and so on) separately. Notice the difference in proportions.
3. Try to draw the same object from three different angles. Change your position or move the object around. You can place the object on the floor or even hang it. After you finish your three drawings, share them with your classmates. Which of the three angles do they find the most interesting?

Riddle

Who am I?
Wherever you go, I follow
I have no face or form
You can see me
But cannot touch me.
Who am I?

Answer of the Riddle: **Shadow**

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Continue: Draw objects of different materials found at home. Find objects made of wood, metal, clay, plastic, cloth, etc. Place them where there is some light. Create an outline drawing and try to map the dark and light areas. Notice the colour and shape of shadows, and include these in your drawing.

Student's artwork showing light and shade

Activity 3: Light and Shade

Place different objects in front of you.

- Observe their shapes, shades, shadows and how the light falls on each of them.
- What is the shape of their shadows?
- On which side of the objects do you see their shadow?

Use a pencil and try a few experiments. Vary the pressure as you create rhythmic strokes in any direction. Are you able to create light and dark tones?

After you have practiced this on a separate paper or drawing book, draw the objects in front of you.

Within the outline of the objects, create pencil strokes from light to medium to dark tones. Also, observe the shadows and show them in your drawing.

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DO YOU KNOW

Amrita Sher-Gil was an important modern Indian woman artist. She was born in 1913. Her mother was from Hungary and her father was from India. She studied art in Paris. When she was 21 years old, she returned to India. She travelled around the smaller towns and villages with her canvases, oil paints and brushes. Her paintings have rich earthy colours. She was deeply affected by observing the life and conditions of common Indian people, and created paintings based on these themes.

Still life painting by Amrita Sher-Gil

Discuss and talk about the objects, arrangement, light, shade and shadows seen in this painting.

Activity 4: Through the Eyes of an Artist

Artists have a practice of studying objects. They arrange them in a group to create drawings, paintings, sculptures and photographs. Such artworks are called still life. In a still life, a lot of thought is given to the choice of objects and how they are arranged.

Flowers, plants, vegetables, fruits, food items, clothing, tools and other household objects are also included in a still life arrangement.

Why do you think it is called a still life? If an object doesn't have life, would it be a still life?

Still life artworks depict things that are 'still' and do not move. In the process of making the artwork, the objects get a new 'life'. Look at still lifes made by well-known artists and discuss them in your class.

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Activity 5: Create your own Still Life

Make groups of four to five and sit in a circle. In the centre of the circle, place two to three objects. Try to put objects made of different materials like a bottle, a fruit, a metal compass, a wooden ruler, a piece of fabric or anything that interests you. Discuss in your group different ways the objects can be placed and arranged. The objects can touch each other or you can scatter them around. Make sure everyone in the circle can see the arrangement of objects clearly.

Observe and draw the objects to create your own still life.

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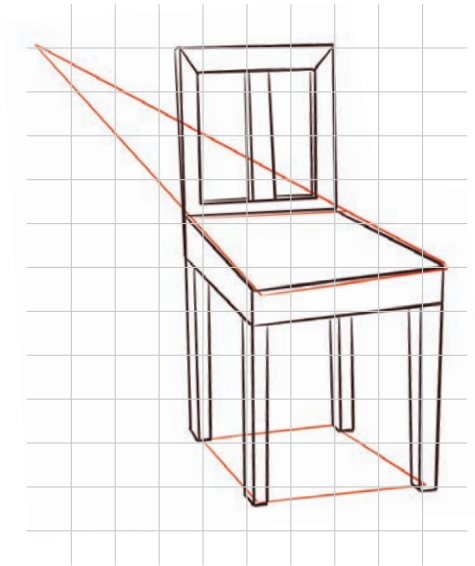


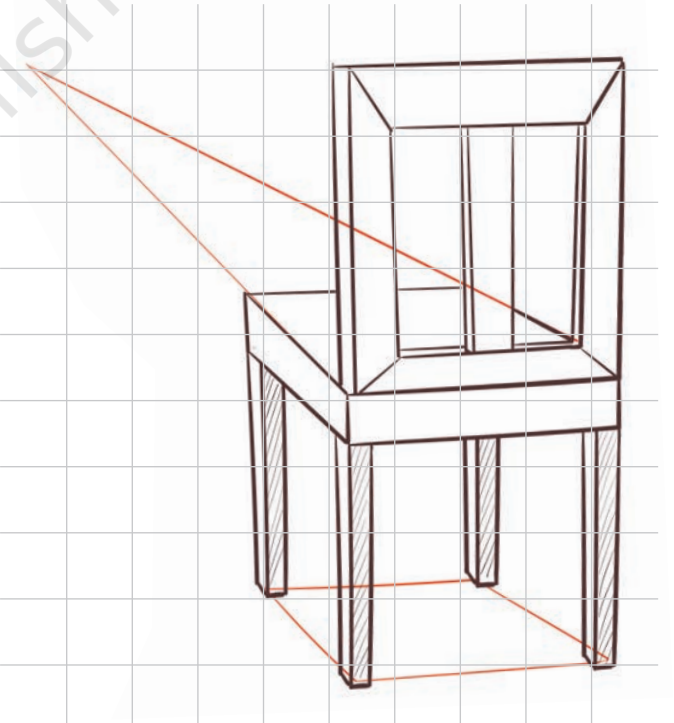
Activity 6: Drawing Furniture

What are the different types of furniture you see in school and at home? Observe and draw any two or three furniture objects. Compare your drawings with the actual objects. Compare the straight lines, angles and shapes you drew with straight lines, angles and shapes in the object.

Edit your drawings so that they convey dimension and depth around the object. This is called perspective. It gives us a feeling of three-dimensional space as though we are seeing it in front of us.

In small groups, look at the work of your peers and analyse whose work has perspective. Identify the lines, shapes and forms that are helping in showing the perspective.

Continue: Observe and draw objects that are a part of buildings — doors, windows, pipes, taps, shutters, fans and lights.



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Activity 7: Make a Flipbook

Wouldn't it be fun if you could make your objects move in your drawings? You can do this by making a flipbook. Follow the instructions below:

Step 1: Cut an A4 sheet into eight equal pieces and make a pile. Staple the pieces together from the shorter side. Your book is ready!

Step 2: On the last page of the flipbook, choose an object and draw it close to the right edge. Draw with a pencil and add other details if you like. When you are happy with your drawing, outline it with a marker.

Step 3–6: Now, it's time to add movement to your object! On the second last page of the flipbook, trace the first drawing with a pencil. Change the position of the object very slightly. Repeat this step till you have drawn on all pages, each with a slight change.

Step 7: Flip the pages of your flipbook quickly. You will see your object moving.

You can increase the number of pages in the flipbook to have more movement!

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Chapter 2

Changing the Typical Picture

0680CH02

This chapter will immerse you in the wonders of nature. You will step outdoors to discover many beautiful shapes, forms, colours, patterns and textures in other life forms. You will learn to record these details through drawing and painting activities.

You will also learn the fascinating process of making your own natural colours, along with techniques of creating colour tints and shades. This chapter will inspire you to think creatively and change the way you see the world.

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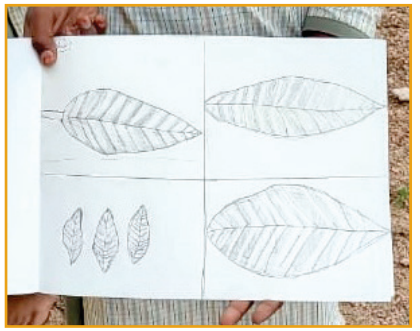

Activity 1: Nature Walk

How do you feel when you are surrounded by trees, plants, hills, streams, sea and sand? Spend two to three minutes imagining that you are surrounded by nature. What all do you see? How do different things feel when you touch them? What do you feel under your feet? How far can you see? Is anything moving? What do you hear?

Make small groups of four to five students and share your imaginations with one another.

Take your drawing book and a pencil, and step outdoors to explore your surroundings.

1. Look up at the sky and feel its vastness. Make a note of the colours you see or the form of the clouds.
2. Look at the ground. Observe the colour of the soil, the different kinds of stones, pebbles and small rocks. Touch and feel their texture. Are they smooth, rough, bumpy, grainy or of some other texture?
3. Find a spot where there are some plants and trees. Gently touch the plant and feel the texture of its leaves, stems, barks, flowers, seed pods and anything else that you see. Try to draw those textures or make a note of them through words.
4. Closely observe the shapes of leaves, and the lines and patterns you see. Draw three leaves which have different shapes, lines and patterns. Make a note of their colours.
5. Closely observe any animals, birds or insects. Are they sitting, sleeping, standing or moving? Try to draw their form.

Gather in a group, and share your drawings and observations.

Continue: Start a visual journal and make drawings every day of the different things you see.

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Activity 2: Field Trip

Visit a museum, an artist's studio or any place where artists work. Note down your observations based on these questions:

1. What kind of visual artworks do you see?
2. What are the materials used in making the artwork?
3. Who are the artists? What tools and techniques do they use?
4. How is the space arranged for making or displaying artwork?
5. What new ideas or experiences did you get?

Draw from your own experience or you can use these images as a reference.

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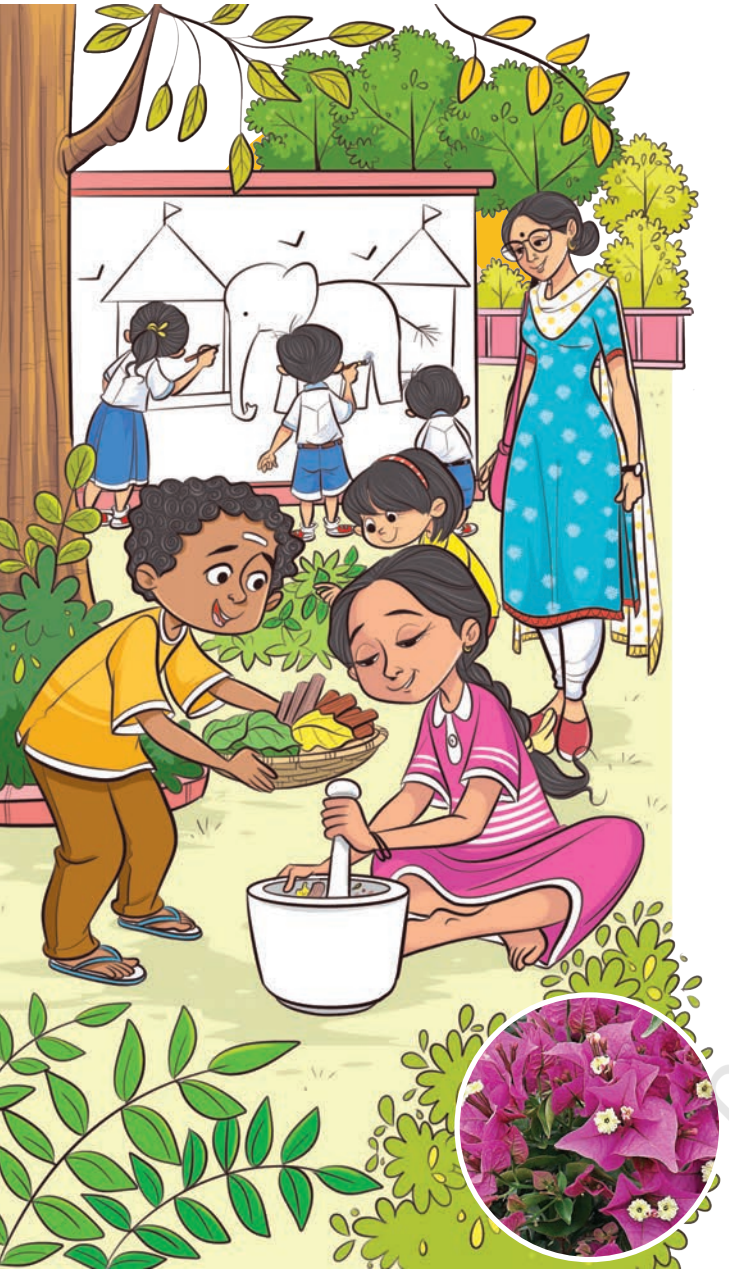

Activity 3: Make Natural Colours

Have you ever wondered where colours come from? How are they made? What did artists use before we had colour pencils, crayons and paints in ready-made boxes?

Think of the food you eat. When *dal* is cooked at home, what is added to make it more yellow?

Turmeric! What do you call it at home in your language?

Now, think of other food that you have eaten. Some of their colour stain your fingers, your tongue and even your clothes if you spill.

Similarly, flowers can also be used to extract colour.

Apart from plants, colours can also be made from soil, stones and mineral deposits. These processes have been used by people to prepare colours for various artistic purposes.

Write a list of some fruits, vegetables, leaves and roots in your food, which give colour when you crush or cook them.

1. _____
2. _____
3. _____
4. _____
5. _____

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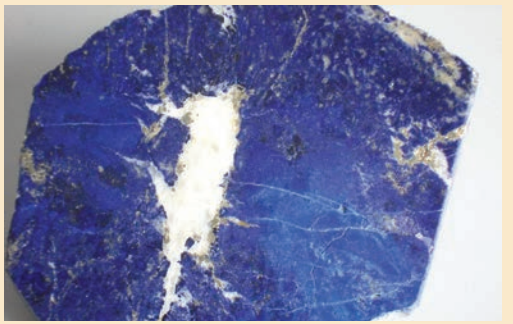
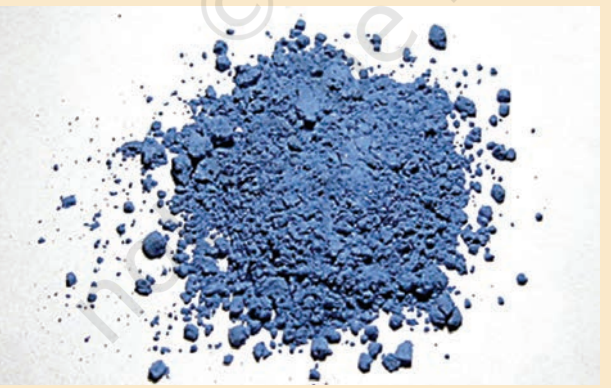
Let's learn to make our own natural colours



Step 1: Source raw materials from soil, minerals, vegetables, flowers, fruit, roots, charcoal, etc. (See the images of black charcoal and a blue lapis lazuli stone.)
Step 2: The sourced pigments are finely powdered and filtered to remove impurities.
Step 3: A binder is added to the powder in the correct proportion. This helps the colour stick to the surface they are painted on. Gum arabic (sap from the bark of a babul tree), oils, milk, egg white and egg yolk are some natural binders.
Step 4: The prepared colour is applied to the artwork.



Activity 4: Make an Artwork with Natural Colours

Step 1: Source some materials from the Earth or plants.
Step 2: Discuss the process of preparing colour with your teacher and peers, and prepare your colours together.
Step 3: Plan and experiment with different colour combinations from the colours you have prepared.
Step 4: Think about a colour that can be used in your artwork.
Step 5: Create your artwork using the natural colours.

After everyone has completed their artwork, have a classroom display of the artwork. Label your artwork with a title and details of the material you have used.

You can also display and share some of your preparatory sketches or experiments that show the process of your work. Discuss the process and colours that are seen in everyone's artwork.

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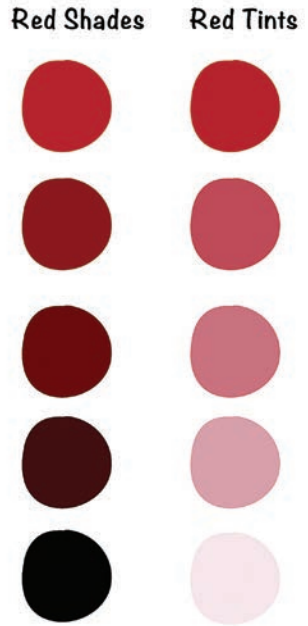

Activity 5: Creating Colour Tints and Shades

Do colours also change like our moods?

Have you observed how your moods change throughout the day? Spend five minutes recollecting your moods and talking about them:

1. What is your mood when you go home after school?
2. What is your mood at dinner time?
3. What is your mood before going to bed?
4. What is your mood when you wake up in the morning?
5. What is your mood now?

Moods and feelings last for some time and gradually change. They might feel strong and intense, or mild.

Colours are like that too. We can make them vibrant, intense, dark, pale, light, mild … and so on.

Think of how colours change in the sky during a sunrise or sunset.

Collage with waste fabric

Have you observed the colours of your clothes fade over time due to sunlight and repeated washing? They change from bright to dull or dark to light.

In art, these variations in colour are called tints and shades. We create colour tints by adding white to any colour. We create colour shades by adding black to any colour.

Colour + White = Colour Tints

Colour + Black = Colour Shades

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Creating colour tints and shades

Let's practice!

Material: Plain paper to draw and colour (water colours, poster colours or powder colours)—black, white, and two or three other colours.

Alternative: Take colour pages from old newspapers or magazines, and find the different shades and tints of colours to create a paper mosaic.

Nature's Palette

Have you ever marvelled at the variety of colours in nature?

Step outside and look for three leaves that are of three different shades or colours.

Try mixing various colours to get the closest shade you see.

Extension—Mapping Tints and Shades

Use the colour tints and shades you have created as a reference. Find pictures of artworks from a museum website or illustrated books that also have the same colour tints and shades in the pictures. Observe how the tints or shades are enhancing the moods and emotions of the artwork. Repeat this exercise with four to five different colours, and their tints and shades. Note down a short description of the moods and emotions you have experienced with the colour tints and shades.

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Activity 6: Surfaces and Materials Used by Artists

You have learnt that colours can be made from nature. Before the invention of paper, artists used to paint on natural surfaces like rocks, walls of caves, mud plaster, palm leaves, wood and cloth.

They also used terracotta, stone, animal bone, leather, wood, metal and fibre to craft a variety of three-dimensional objects and sculptures.

They invented special tools and developed techniques for working with each material and surface.

If you did not have paper, which surfaces and materials would you choose for your artwork? Carry out your own experiments and make your artwork.

Look at the examples on the page below. You can learn about the variety of materials and surfaces that artists have used since prehistoric times.

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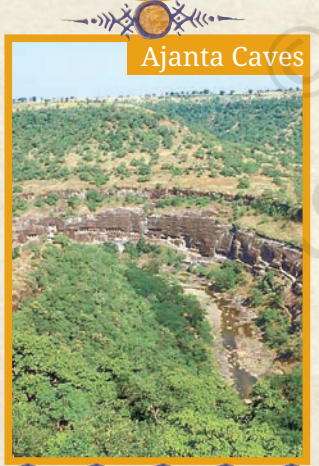
Rock Surface

Earth Colours

Bhimbetka

Fresco Surface

Earth and Mineral Colours



Ajanta Caves

Leaf Surface

Natural Colours

Dry Palm Leaf

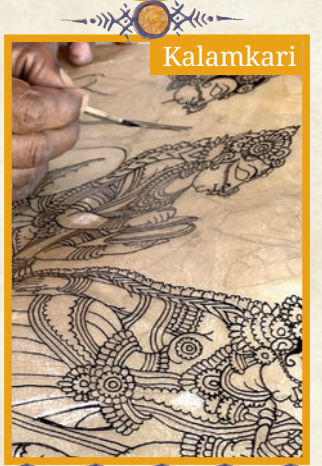
Wall, Floor Surface

Rice Flour, Earth Colours

Kolam

Cloth Surface

Natural Dyes



Kalamkari

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Activity 7: My Inspirations from Nature

Now, you know that artists observe their environment closely and capture the finer details. Each artist has their own imagination and makes their own choices in the material, tools and techniques they use. This is what makes their work unique.

Like an artist, you can also use your own imagination. You can choose materials and tools that are suitable for your own ideas. Nature is your inspiration and you are the creator. Include your own experiences and observations.

It doesn't have to be a mountain or a river, or the sun. You decide what represents nature for you. It could be something much closer from your immediate surroundings. Remember, the picture should be through your eyes!

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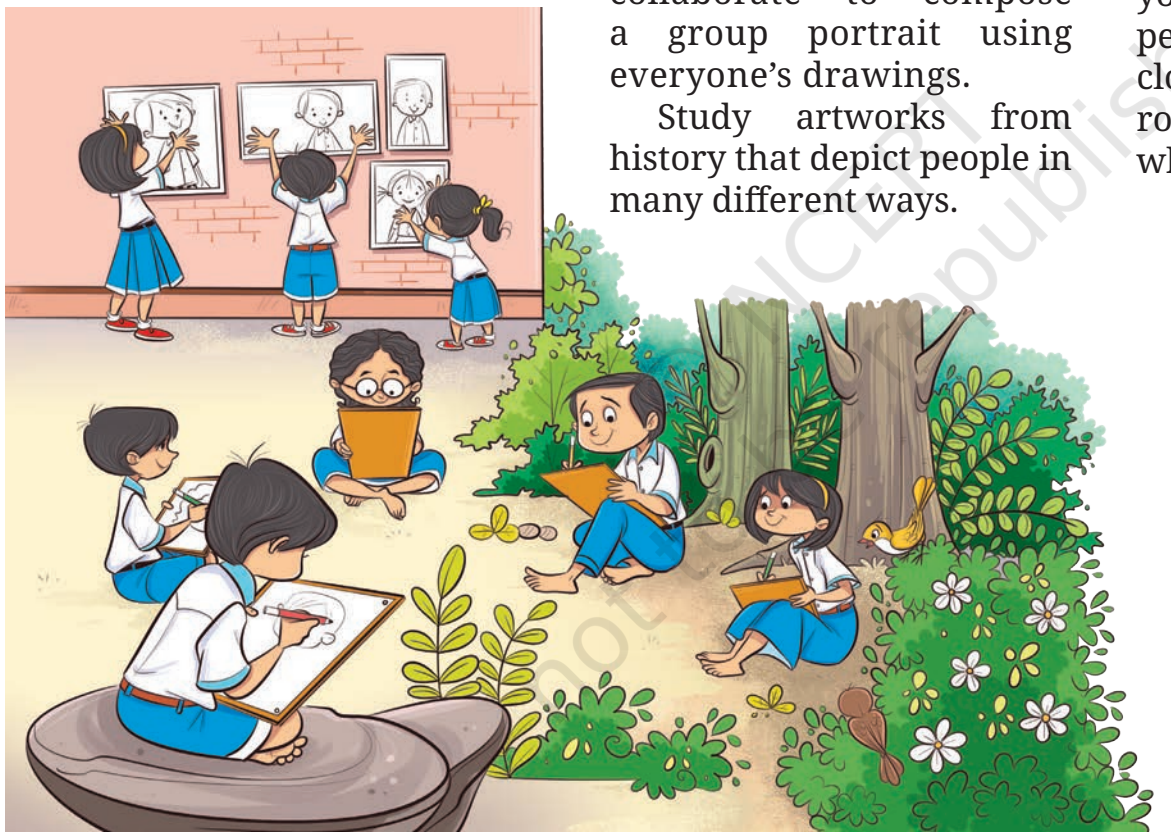
CHAPTER 3

PORTRAYING PEOPLE

0680CH03

In this chapter, you will explore the different ways in which people are portrayed, and draw your own friends by closely observing their physical features. You will then collaborate to compose a group portrait using everyone's drawings.

Study artworks from history that depict people in many different ways.



In another exciting activity, you will examine various roles of people and the reasons behind their clothing choices and visualise the roles you would take on in future while creating an artwork.

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Activity 1: Make Portraits

Have you ever wondered why we all look different even though our faces have the same parts — eyes, eyebrows, nose, mouth, ears and hair?

Observe the faces of your classmates. Can you identify how their face is different from yours? Are their eyes smaller or is their forehead bigger? Do they wear spectacles? How do they comb their hair?

Split up into pairs for this activity and draw a portrait of your partner on an A4 sheet of paper.

Your portraits do not have to be picture perfect. You can add your own flavour to them.

Step 1: Make the shape of the face. Is it a circle, oval or egg-shaped? Or, is it a rounded rectangle?

Step 2: Draw other features of their face. Observe the shape and size of the eyes, nose, eyebrows, lips, chin and ears. Pay attention to the space between the eyes, the distance between the hairline and eyebrow, and the length of the ears.

Step 3: Once you have your drawing ready, think about the colours you want to use for the portrait.

Step 4: Complete your portrait and share it with your peers. Discuss the similarities and differences in the facial features.

Step 5: Cut out your portraits along their edge.

Step 6: Prepare a large surface by joining many sheets of paper or any other material.

Step 7: Gather all the portraits and decide on an arrangement for a group portrait of the whole class.

Step 8: Paste each portrait in a decided arrangement. Your class portrait is ready!

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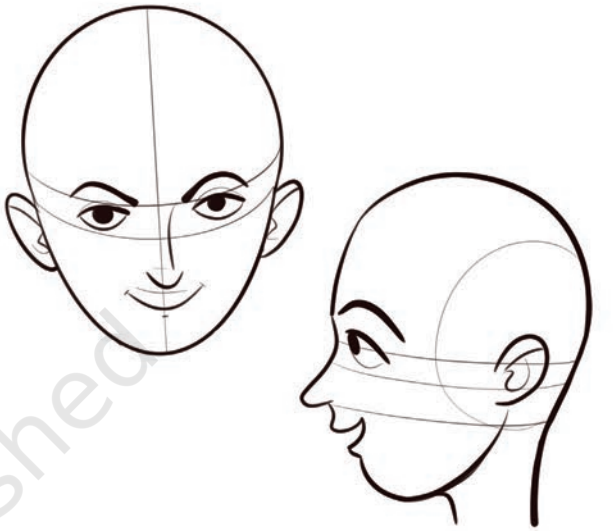
Activity 2: Through the Eyes of the Artists



Portraits are one way of depicting people. In portraits, the focus is on the face, head, neck and shoulders of a person, but it might also include other parts of the body. Artists have depicted people in many other ways.

Look at the images of the Buddha from different periods. Compare the styles, facial features, and discuss the similarities and differences in their characteristics.

Buddha represented in different time periods and styles

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Activity 3: I Want to be ...

What role would you like to play in other people's life when you grow up?

Would you like to help people fix their bulbs? Or would you like to ensure that people remain fit?

Draw yourself performing these roles. It's okay if you don't know what roles you may want. You can freely imagine yourself in more than one role.

Draw three to five roles from the many choices you can think of.

Look at the drawings made by everyone in the class. Do you see anything typical in these drawings? Or anything that is unusual? Which drawings do you find interesting and why?

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Activity 4: Clothes and Roles

How do you identify if someone is a painter or a farmer? Do we all imagine the farmer in the same way or is there a difference? What are the similarities and differences? Let's find out!

Draw a picture of a farmer the way you think of them. Look at all the drawings made in your class. What is the gender of the farmer? How tall or short are they? What is the farmer wearing?

Discuss and Talk About—

1. How did you make these decisions for your drawings?
2. Did you find farmers of all genders?
3. Where all have you seen pictures of farmers?
4. If they changed their clothes, would they stop being a farmer?

What musical instruments can you see in the given picture?

Like you observe your natural environment, observe people more closely. Notice that each of us is unique in the way we look and how we dress.

Observe and draw any three people in different roles around you. Imagine other roles they may have.

Now, look at the drawings made by your classmates. Who are the different people you see in the drawing? Have people of all genders been depicted in different roles?

Compare these drawings with those of the farmer. Did anything change in the way you worked out your ideas?

Continue: Observe people around you in your family and neighbourhood. Pay attention to what they wear. Draw one picture in the role you see them in. Draw another picture of them in the same clothes you see, but acting out a very different role. Make it uncommon and inspiring!

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CHAPTER 4

Paper Crafts

0680CH04

In this chapter, you will have the chance to discover paper as a fascinating artistic medium. You will explore various techniques like folding, cutting and weaving. Along the way, you will also learn about Indian art traditions such as *Sanjhi* paper cuts. You will find many creative ways to experiment with this versatile material.

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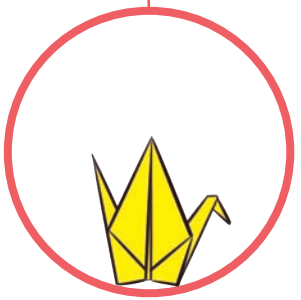


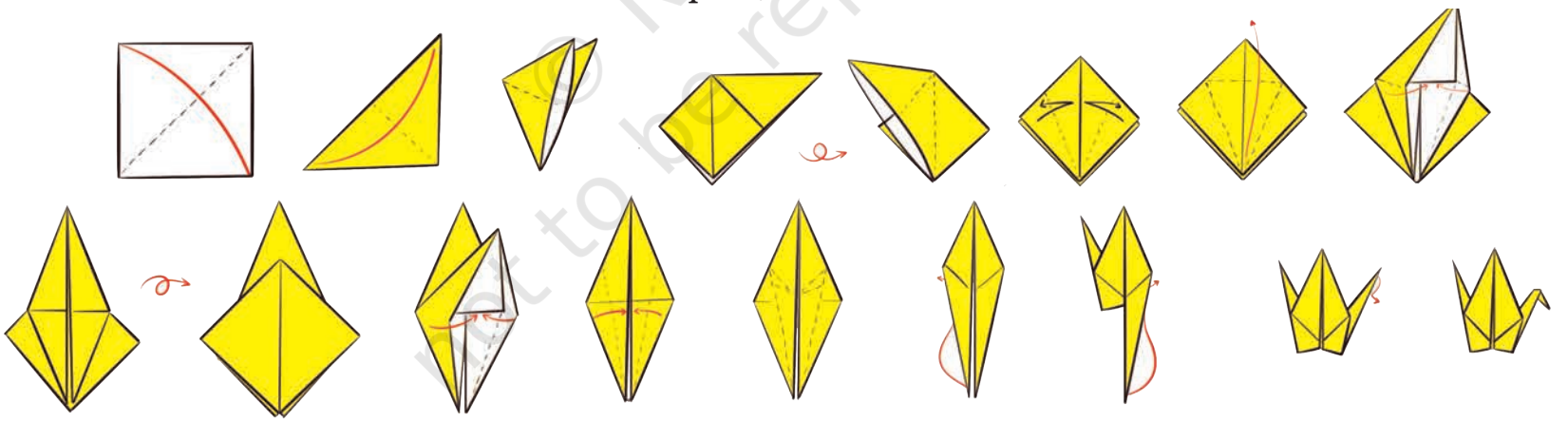
Activity 1: Paper Folding

The art of folding paper is known as origami. It is an art form that originated in Japan and has spread across the world.

You might have already learnt to make a few things by folding paper.

Do you know the story of *Sadako and the Thousand Paper Cranes*? Sadako was a young 11 year old Japanese girl, who developed an incurable disease from the ill-effects of the atomic bombing of Hiroshima in 1945. While she was undergoing treatment in the hospital, her friend told her a legend about making paper cranes. Sadako began making 1000 paper cranes with the hope of living and extending her life. She died shortly after making 644 cranes. But she herself has become a legend across the world. Even today, people from all over the world make paper cranes and send them to the Children's Peace Monument in Japan. Paper cranes have become a symbol of peace.

You can make many different things by folding paper. Learn from your teacher, parents and friends how to make a variety of things by folding paper.



Instructions to make a paper crane

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Sanjhi paper cut

Remember to follow all safety precautions while handling scissors and sharp tools for paper cutting!

Activity 2: Paper Cutting

Sanjhi is a traditional art form that is practiced in Mathura and its surrounding regions in Uttar Pradesh. It is believed that this art was originally used as a stencil for *rangoli*. Nowadays, these stencils are made of paper and are very intricately cut out in a variety of designs and images.

You can plan your own pictures and designs, and create simple stencils. You can even use these paper cuts to create lanterns and other decorations.

Here are some ideas. Experiment on your own and share new ideas with each other in your class.

DO YOU KNOW

The paper, cloth or plastic decorations hung on strings during festivals and occasions are called buntings. They are often very colourful, and can be made even more decorative by cutting out various shapes and patterns!

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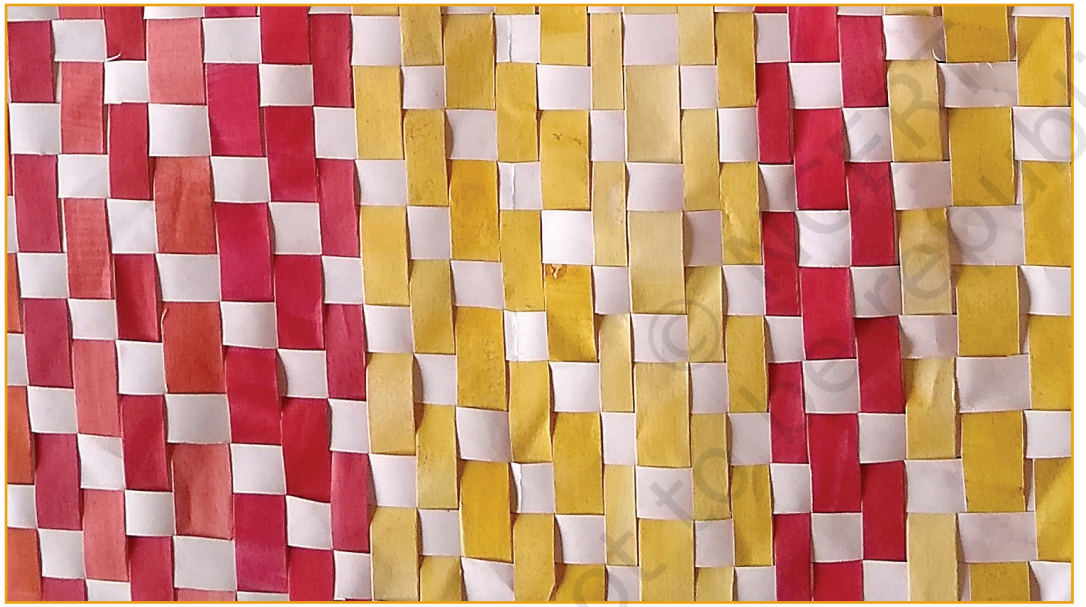
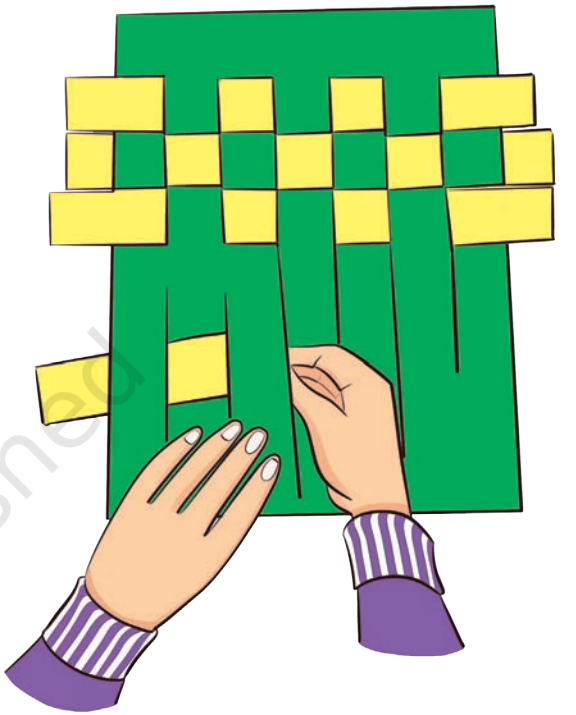
Activity 3: Paper Weaving

Paper is a magical material. It can change forms easily as you saw in the previous activity. With a few cuts and folds, it can morph into organisms and objects.

Let's experiment with another method of crafting paper weaving. If you look at any cloth around you closely, you will be able to see that it is made of tightly criss-crossed threads. This criss-cross is also called warp and weft. Let's try to do this with paper. Look at the pictures and try to weave your own mat.





Continue: Explore other media like natural fibres, cotton, wool, bamboo, jute, palm, discarded strips of fabric for weaving, etc.

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CHAPTER 5

SEALS TO PRINTS

0680CH05

In this chapter, you will learn about the design, purpose and artistic qualities of seals. Taking inspiration from the examples of seals through history, you will have to design your own seals and experiment with a variety of materials for crafting. In this process, you will also be testing your seals on both paper and fabric.

You will also be able to connect this process with the textile tradition of *ajrakh* block printing. Using your own seals like blocks, you can even make interesting patterns to create your own prints on paper, fabric and other surfaces.

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Activity 1: Let's Look at Seals

Have you ever seen your teacher, school principal or anyone in your school using seals and rubber stamps?

Take the help of your teacher to find any paper or document with a seal. Discuss these questions:

1. What is the image or text on the seal?
2. What does the seal convey?
3. What are seals used for?

Seals can have a picture symbol or text. They give us clues about the lives, routines, social positions and beliefs of individuals, societies, kingdoms, institutions and organisations.

Look at the seals and observe the images and symbols you see. Compare them and discuss what the symbols could be conveying.

Notice that all these seals have a picture symbol along with some written text in different scripts.

Seals from various periods of history

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Activity 2: Field Trip

Visit the local post office and meet the post-master, or any other postal official who can show you the seals and stamps that are used in the postal services. Find out and make notes of the following:

1. The material used in the stamp seal.
2. The postal service logo or symbol.
3. Other information that is provided in the seal.

Continue: Have a conversation with the older members in your family, and ask them for documents or postage envelopes that have seals stamped on them. Observe the details of the seal, and make notes or sketches of the symbols and texts that you find.

Experiment: Take any coin. Place a paper over it and using a pencil, create markings of lines over the surface till the image of the coin is visible.

Activity 3: Make your own Seal

Now that you are familiar with the features and purposes of a seal, would you like to try making your own seal?

You will first have to start with its design. Take a paper and a pencil, and jot down some ideas and preparatory sketches.

Step 1 — Test with found objects

- Prepare some clay or dough.
- Gather some small objects like buttons, bottle caps, sticks, leaves, coins, etc.
- Make your clay surface flat and damp.
- Press the objects you have collected on the clay and see the impressions they make.
- Analyse which objects create clearer impressions and why.

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An example of original logo

Step 2 — Design your seal

- Create your personal symbol. This can be a simple picture that represents you — a face, leaf, flower, fruit, object, animal, letter, icon, etc. It should convey some recognisable qualities you already have or values that are important to you.
- Keep your design simple.

Step 3 — Make your seal

- Recollect the seals you have seen and the materials that are used for creating them.
- Think of alternatives that are easily available in school. For example, pieces of cardboard, clay, jute rope, sponge, rubber, etc.
- Flatten the surface of the material you will work with. Remember that a seal's impression will be clear if all portions of its design are even.
- Select tools that you can use safely for cutting, carving and shaping your design.
- If you find that your design is difficult to carve, simplify it and complete your design.

Students' experiment with making seals and printing them

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Step 4 — Test your seal

- Choose the material and surface for stamping your seal. If your seal is rounded and not flat, you can press it on wet clay or dough as you did in the first test with objects.
- If your seal is flat, try applying paint or ink, and stamping it on any paper.
- Based on the result, you can make changes and improvements to the seal design till you achieve the desired effect.

Activity 4: Printing

Now, you have a seal which can be used repeatedly! A rubber stamp pad has ink soaked in it. When we press the rubber seal into the stamp pad, it gets coated with ink which gets printed on paper by pressing.

The same process can be seen across many different traditional processes of printing. Let's look at the process of hand block printing, because it is quite similar to the rubber stamps you are familiar with, and the seals you have made.

This is a carved wooden block. Notice the portions where the pattern is raised. This block has been carefully carved by an artist who specialises in wood carving. Do you have carpenters and wood carvers in your surroundings?

Meet them and show this picture, ask them how such a piece is carved. Inquire about the tools used and how much time it would take to handcarve this. This wooden block is used for printing on textiles. These textiles are called hand block printed textiles.

Look at the picture of a handblock printer and carefully place the inked block on the cloth. The same block is used repeatedly to create a continuous pattern. He is making a special textile called *Ajrakh*, which is practiced in Kutch, Gujarat.

Do you think you can create a pattern with your seal? You can even create another seal that is suitable for a continuous pattern. Make a few designs and try them.

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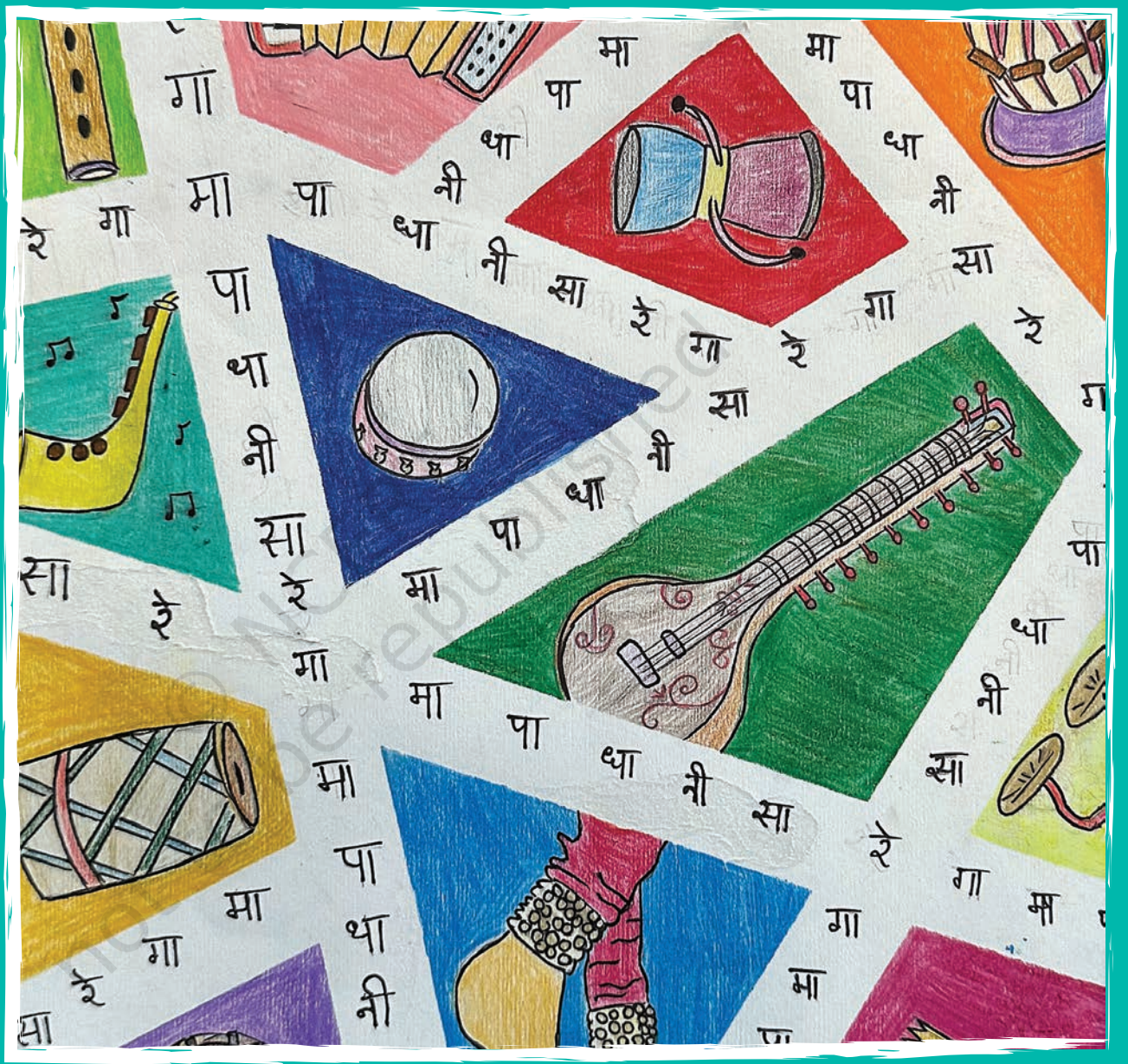
MUSIC

"गीतं, वाद्यं तथा नृत्यं
त्रयं संगीतमुच्यते।"

Geetam vadyam tatha nrityam
Trayam sangeet muchhyatey

Meaning
The characteristics of a song, musical instruments and dance complement each other as they are deeply interconnected art forms. Hence, they are all under the umbrella of *Sangeet*.

Source: Sangeet Ratnakar,
Sloka 21 Swargatadhyay



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Note to the Teachers

Music holds the remarkable ability to evoke empathy, promote collaboration and facilitate self-expression. This book aims to motivate students to appreciate music and learn basic skills. It will be interesting to introduce specific songs and activities from the book which will encourage our students to participate enthusiastically and enjoy the process rather than solely focusing on specific outcomes, especially in the initial stages.

1. Practising at home helps to build skills like singing, playing an instrument, listening, creating, etc. It encourages students to do the same spontaneously.
2. Consider taking students to live musical performances for exposure.
3. Invite a musician to your school. Encourage children to ask questions and interact with the artist.
4. Learners love to sing songs that they hear at home, during religious and cultural celebrations. Encourage children to sing those songs in the classroom that they learnt at home.
5. There are many opportunities to experience different genres of music in everyday life. In between classes, instead of ringing a school bell, consider playing a melody that will attract the attention of students.
6. There are many activities given in this section. You may add these activities for variations.
7. Most songs and activities in the book include an audio or video resource that can be accessed by scanning the QR code provided in the textbook.

This music curriculum desires that you and the students thoroughly enjoy the journey of making music. We aim to instill a lifelong love for music amongst them, fostering a deep appreciation that will grow beyond the classroom.

Resources for the Classroom

1. The classroom should be a place where music learning is fun and comfortable. Both students and teachers should be able to sit comfortably and sing together. Sitting on the floor is the best arrangement for music classes. It helps the children to learn about good posture and proper breathing, similar to the exercises done in *yoga*. Teachers can also change the seating in different styles and designs based on the theme of the song. This makes the class more interesting and creative, and helps students to foster improvisation skills.
2. Computer with internet connection, provision of downloading app for *tanpura* and speakers for playing audio resources.
3. Provision of material to make simple instruments in class.
4. Provision of microphones and sound system for performances in the school.
5. Provision of simple instruments such as harmonium, *dholak*, *manjira*, shakers, tambourine, mouth organ, electronic *tanpura* and *tabla*.
6. A map of India will be useful to show the students the locations of the states from where different compositions in various languages originate and are practiced regularly.

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Chapter 6

Music and your Emotions

Objective: Listening to musical pieces to understand how they influence the moods and emotions, and learning to express your thoughts and feelings through musical elements.

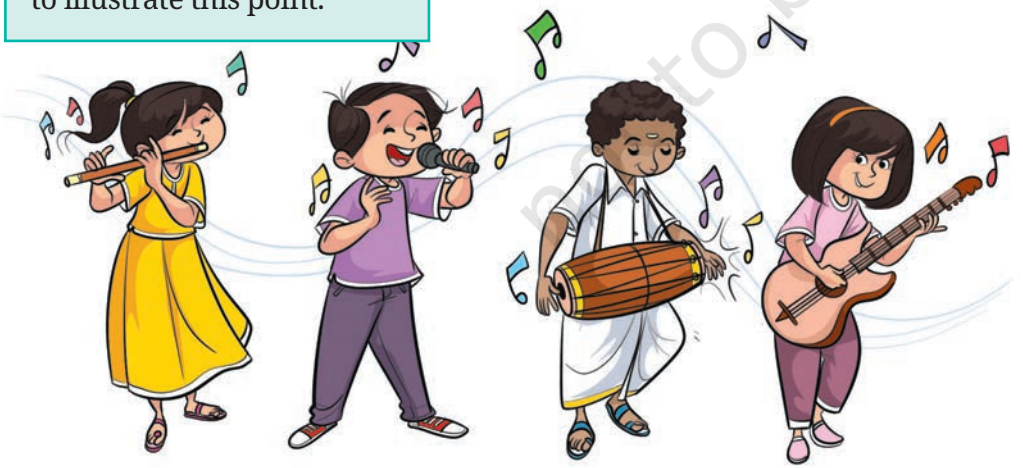
Note to the Teachers

The Malayalam song given here is an example to let students understand that music can convey emotions through melody and rhythm, even if the lyrics are in a language that students may not understand. You can play a song in a language that is unfamiliar to the students, to illustrate this point.

Activity 1: Listen to this Song

Language: Malayalam

Kuttanadan Punjayile
Kochu Penne Kuyilale
Kottu Venam Kuzhal Venam, Kurava Venam



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Kuttanadan Punjayile , Thithai Thaka Theithei Thom
Kochupenne Kuyilale, Thiti Thara Thei Thom
Kottu Venam Kuzhal Venam, Kurava Venam
(O … Thithithara Thithithai Thithai Thaka Thei Thom) × 4
Varavel Kanaaru Venam Kodi Thoranangal Venam
Vijayashree Laali Tharayi Varunnu Njangal
(O … Thithithara Thithithai Thithai Thaka Thei Thom) × 4
Karutha Chiraku Vachu Thithai Thaka Thei Thei Thom
Arayanna Kilipole Thitithara Thei Thom
Karutha Chiraku Vechor Arayanna Kilipole
Kuthichu Kuthichu Payum Kuthira Pole
(O … Thithithara Thithithai Thithai Thaka Thei Thei Thom) × 4

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- What feelings do you associate with the song that was played?
- Do you have a song that brings back fond memories? Sing the song.
- Even if you don't remember the words, can you hum the melody?

Activity 2: Music and Our Memories

Music has the power to influence our thoughts and emotions. Listening and creating music can bring us joy.

A song can trigger memories of past events and the people who were part of them. This is known as music evoked memory!

Sing the Tracks

Listen to the different types of music played along the advertisements, and make a playlist in this book or on your computer.

Ask your parents and grandparents about their favourite song from their childhood. What memories do they associate with these songs?

Write any jingle or song in the following boxes which you can recall.

A festival song ...

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Activity 3: Listen and Feel

We are surrounded by various types of music from dawn till dusk. Consider your feelings when you hear different types of musical sounds. Recall the sounds of the *shehnai, nadhaswaram, dhol, damru, edaikka* or a melodious song — what do you feel while listening to these melodies? Do they make you happy, inspire you to dance, instil a sense of peace that you want to enjoy in silence or compel you to sing along? These feelings that come to life while hearing these melodious sounds are called emotions. Emotion is a natural trait inherent in all humans. Let us experience the same by listening to some instrumental music! What did you feel while listening to the musical pieces? Write down your emotions.

1. _____
2. _____
3. _____

Violin

All the musical pieces here were played using the same instrument, a violin.

Similar to how your voice can convey various emotions and dynamics — happiness, sadness, loudness, and softness — an instrument has the capacity to evoke diverse emotions through different sounds.

You heard the sound of a violin. Now, try to listen to other musical instruments popularly played in our country. Like the flute, *sitar*, *shehnai*, *tabla*, etc., and try to understand how different sounds and tunes evoke diverse emotions.

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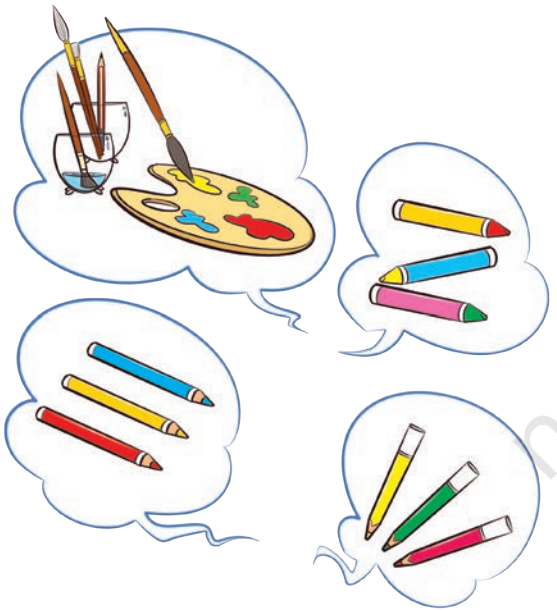
Activity 4: Drawing Music

Each piece of music tells a story as we have been discussing till now. Now, let us try this; listen to a piece of music and represent it through your own art. You may draw and colour, using colour pencils, pens or paint. Give your drawing a caption or title.



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Clap

Stomp

Tap

Click

Hum

Whistle

Note to the Teachers

The class can be divided into groups and each group can be given a theme or a topic from any curricular area. The group has to musically express their ideas through beats and melody. They can also use the concepts of pitch and dynamic variation explained on the next page under Activity 6. Use the narration suggested or learners can come up with their own scenario.

Activity 5: Express your Emotions Through Music

Can you use your body to express any emotion through music without words?

When you are angry, what do you do? When you are happy, what do you do? When you are sad, what do you do?

You can use your voice or body percussion (claps, stomp, snap, breath) to express these emotions.

Scene 1

I'm bubbling with excitement for our school's upcoming field trip to a safari! Standing in my room, surrounded by the soft chirping of birds outside, I sift through my wardrobe. I try on various outfits until I discover the perfect one. "Yes! This is the one!" I exclaim happily, feeling ready to explore the wild.

Scene 2

After a long bus journey, we arrived at our destination. As we prepare to board the safari jeep, a gentle breeze sweeps through, causing the leaves to whisper and dance. The trees sway gracefully.

Scene 3

As we delve deeper into the forest, we encounter a myriad of creatures and plants. The forest pulsates with life, echoing with the sounds of insects, chirping of birds and calls of animals.

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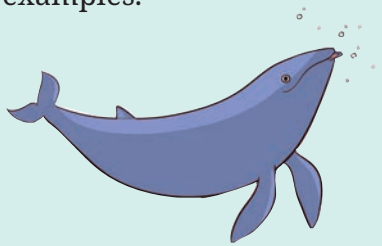
DO YOU KNOW

Animals have emotions like us. Have you observed that many birds and animals use sounds to communicate with each other? Birds use chirps to communicate. The Ganges river dolphin, the national aquatic animal of India, is blind, and uses a mixture of clicks and whistles to share messages. Male humpback whales are also famous for their long and intricate songs. Have you observed animals show their feelings through sounds? Share some examples.



Extended Activity

Narrate a regional folk story or stories from the *Jataka* tales and *Panchatantra*. Intersperse the narration with musical elements or songs that will help bring the story alive!

Activity 6: Learn about Musical Elements

Pitch and Dynamics

Have you ever noticed how you use different pitches and volume when you are happy, angry or sad? Pitch and dynamics are used to communicate emotions. Pitch tells us how high or low the note is and dynamics tells us how loud or soft a piece of music is.

Rhythm

Rhythm is everywhere. Have you ever listened to your heart beat? Note how your walking rhythm is different from that of your grandparents? In music, rhythm is the pattern that has symmetrical beats, played with a song.

The Swara Song

Watch the video and sing the *'Swara Song'*. This song is set to *ragam shankarabharanam* or *raga bilawal*. Pay attention to the variations in pitch while singing the song. Use your hands to keep the rhythm.

Nakkara

Ghumat

The two instruments have different pitches. *Nakkara* has a loud volume while *Ghumat* has a deep resonance.

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DO YOU KNOW

Amongst the seven *swaras*, only five have variations. Since, S and P do not have variations, they are called *achal swaras*. The rest of the *swaras* R, G, M, D, N are called *chala swaras*, as they have two variations each.

The pronunciation of notes in Hindustani and Carnatic music.

	Hindustani	Carnatic
S	Sa	Sa
R	Re	Ri
G	Ga	Ga
M	Ma	Ma
P	Pa	Pa
D	Dha	Da
N	Nee	Nee

While writing the notes, we will write as S, R, G, M, P, D, N.

Let us know the names of all the *swaras* sung in Carnatic and Hindustani music. There are 12 notes in total.

Hindustani Music	Carnatic Music
Sa *— Sadaj*	***Sa*** *— Shadjam*
Re *— Rishabh*	***Ri*** *— Rishabham*
Komal Rishabh, Shuddha Rishabh	*Shuddha Rishabham, Chatusruti Rishabham*
Ga *— Gandhar*	***Ga*** *— Gandharam*
Komal Gandhar, Shuddha Gandhar	*Sadharana Gandharam, Antara Gandharam*
Ma *— Madhyam*	***Ma*** *— Madhyamam*
Shuddha Madhyam, Teevra Madhyam	*Shuddha Madhyamam, Prati Madhyamam*
Pa *— Pancham*	***Pa*** *— Panchamam*
Dha *— Dhaivat*	***Da*** *— Daivatam*
Komal Dhaivat, Shuddha Dhaivat	*Shuddha Daivatam, Chatusruti Daivatam*
Ni *— Nishad*	***Ni*** *— Nishadham*
Komal Nishad, Shuddha Nishad	*Kaisiki Nishadham, Kakali Nishadham*

Film songs, *bhajan*, regional songs, folk music, melodic instrumental music are all created with musical notes — S, R, G, M, P, D, N. All compositions or songs are created with these notes.

Indian music has many genres including classical music such as Hindustani and Carnatic, as well as genres such as folk, semi classical, devotional, patriotic and film music.

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DO YOU KNOW

Smt M.S. Subbulakshmi was one of the most famous and inspirational Carnatic singers of all times. She was the first musician to receive the Bharat Ratna from the Government of India. Apart from Carnatic music, she also sang many bhajans and sanskrit shlokas. Amongst them, 'Hari Tum Haro' and 'Vaishnava Janato' were Gandhiji's favourite bhajans. She is known for her originality, simplicity and purity of music. She sang with her magical voice which was filled with devotion.

Activity 7: Vocal Warmups

Vocal Warmups

The pattern of notes below is known as *alankar* or *sargam*.

Alankar means ornamentation or decoration. Just like jewellery is designed with gold and different arrangements of precious stones, the seven notes in music are arranged in patterns to create a melody that is pleasing and aesthetic. All music has to be pleasing to the ears, i.e., *sruti madhur.*

1. **SR RG GM MP PD DN NṠ**
   ṠN ND DP PM MG GR RS

2. **SRG RGM GMP MPD PDN DNṠ**
   ṠND NDP DPM PMG MGR GRS

3. **SRGM RGMP GMPD MPDN PDNṠ**
   ṠNDP NDPM DPMG PMGR MGRS

4. **SR**
   SRG
   SRGM
   SRGMP
   SRGMPD
   SRGMPDN
   SRGMPDNṠ

   ṠN
   ṠND
   ṠNDP
   ṠNDPM
   ṠNDPMG
   ṠNDPMGR
   ṠNDPMGRS

5. **SG RM GP MD PN DṠ**
   ṠD NP DM PG MR GS

6. **SM RP GD MN PṠ**
   ṠP NM DG PR MS

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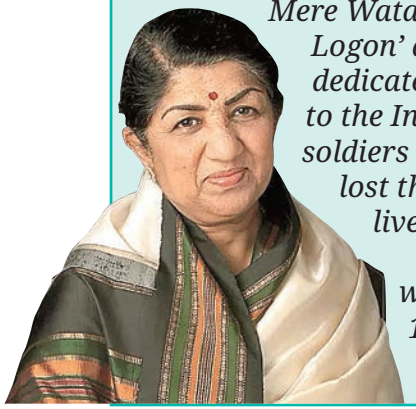
DO YOU KNOW

Bharat Ratna awardee Lata Mangeshkar was one of India's greatest playback singers in the world of Indian cinema. She has recorded songs in over 36 Indian languages and also in a few foreign languages. Her melodious voice spanned over three octaves. She sang the patriotic song 'Aye Mere Watan Ke Logon' and dedicated it to the Indian soldiers who lost their lives in the war of 1962.



Activity 8: Medley

A medley is a mix, or combination of different songs or tunes played together as one piece of music. Let us have fun.

1. Identify the mood that each song tries to convey. Even if you don't know the language, do the musical elements help convey a certain emotion?
2. What does the rhythm in each of these pieces convey?
3. Identify the musical elements in each of the songs.

A song can be sung with the accompaniment of thavil, pungi, chimta, guitar, etc.

Let's Learn to Sing a Medley

Learn the medley or a few songs in it. The class can be divided into groups with each group presenting one piece of the medley. This medley is a string of celebratory songs from different parts of India. Move, sway and keep the rhythm when singing these fun songs!

Learn to sing any medley with karaoke

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Activity 9: Let's Play Games on Dynamics, Melody and Rhythm

These games are designed to help students achieve the objectives given. Teachers are encouraged to think and design their own games that reflect the local music cultures.

Activity I: Identifying the Voice (tone, texture, style).

One student should be blind folded and the other student can sing a song that is known or taught in the class. The blind folded student should be able to identify the student who sang it.

Note to the Teachers

- Every student has a difference in their tone, texture and style of speaking and singing. By doing this activity the class will be able to understand, and identify the voice textures, style and dynamics of their peers.
- Let the students also identify various voice textures and dynamics in the voices of families, or any person in the society. This will develop sensitivity towards identifying various sounds and their sources.
- Play any song on different instruments, and ask them to identify the instrument based on its sound and texture.

Activity II: Identifying the song based on the melody.

Select any student to hum a song that is known or taught in the class. By listening to the tune other children in the class should be able to identify the song.

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Note to the Teachers

Such activities activate interest and confidence while presenting in a play way method.

Activity III: Rhythm Game:

Students in groups of 3, 4, 5, 7, 9 in numbers can pronounce their names as below.

Group of three students will be given names Ta, Ki, Ta and the group name should be 'Tishra'.

Group of four students will be given names Dh, Ge, Naa, Tee and the group name should be 'Chaturashra'.

Group of five students will be given names Ta, Ka, Ta, Ki, Ta and the group name should be 'Khanda'.

Group of seven students will be given names Ti, Ti, Naa, Dhee, Naa, Dhee, Naa and the group name should be 'Mishra'.

Note to the Teachers

- This game is to enhance the sense of rhythm (speed, cycle, patterns) amongst the students.
- Teachers can design their own patterns and groups, and play any rhythm game among the students.

Make your own game which should have elements of swar and taal, vocal warm-ups, medley and any composition.

Group of nine students will be given names Ta, Ka, Di, Mi, Ta, Ka, Ta, Ki, Ta and the group name should be 'Sankeerna'.

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"Every musician is a storyteller, using melodies and rhythms to narrate the tales of the heart."

— Pandit Ravishankar,
Bharat Ratna,
Sitar exponent

Chapter 7

Musical Instruments

Objective: Understanding the relevance of instruments in a musical piece and exploring instrument families.

Instruments are used to create a layered and rich sound of notes and rhythm.

Activity 1: Role of Instruments in a Musical Piece

Listen to the song 'Shyamale Meenakshi'. Now, try singing it by yourself.

Lyrics: Shyamale Meenakshi
Composer: Muthuswami Dikshitar

Shyamale Meenakshi
Sundareshvara Sakshi
Shankari Guruguha
Samudbhave Shiveva
Paamara Mochani
Pankaja Lochani
Padmaasana Vaani Hari
Lakshmi Vinute Shaambhavi
Shyamale Meenakshi

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Activity	Discuss with the class
Sing this song with any musical instrument that is available in your classroom. Or, use body parts to clap, stamp, etc., to sing the song with rhythm.	How has using body parts helped you to sing the song? Did you enjoy it?
Now, sing with an audio track. The accompanying instruments are a violin and a *mridangam*.	How does an instrument affect the experience of a musical piece?
Now, sing with an audio track on a new set of instruments — a piano and drums.	What was your experience singing with a different set of instruments? Did you have a preference and why?

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DO YOU KNOW

Ustad Bismillah Khan was one of the greatest shehnai players of India who was a recipient of Bharat Ratna. The woodwind instrument, shehnai, which was used mostly in folk music earlier, became popular in Hindustani classical music due to the efforts of this great musician. He was considered a symbol of religious harmony. He was invited to perform at the Red Fort on 15 August 1947, the day India got independence.

Activity 2: Listening and Responding

Listen to a story being told accompanied by an instrument. Explain how the instrument enhances the depth of the storytelling.

Saraswati veena

Try to listen to a story while playing this instrument and record your emotions.

Activity 3: Instrument Families

The two important components of music are melody and tempo. Based on these, instruments are classified as:

- Melody instruments
- Rhythm instruments

Instruments are further classified based on how they are played. Refer to the picture given on the next page to understand the classification of musical instruments.

Apart from the ones mentioned in the table, name two instruments that are used for rhythm?

1. _____
2. _____

Can you name two instruments that are used for melody?

1. _____
2. _____

Can you name two melody instruments that are played by plucking strings?

1. _____
2. _____

Can you name two rhythm instruments that are made with metal?

1. _____
2. _____

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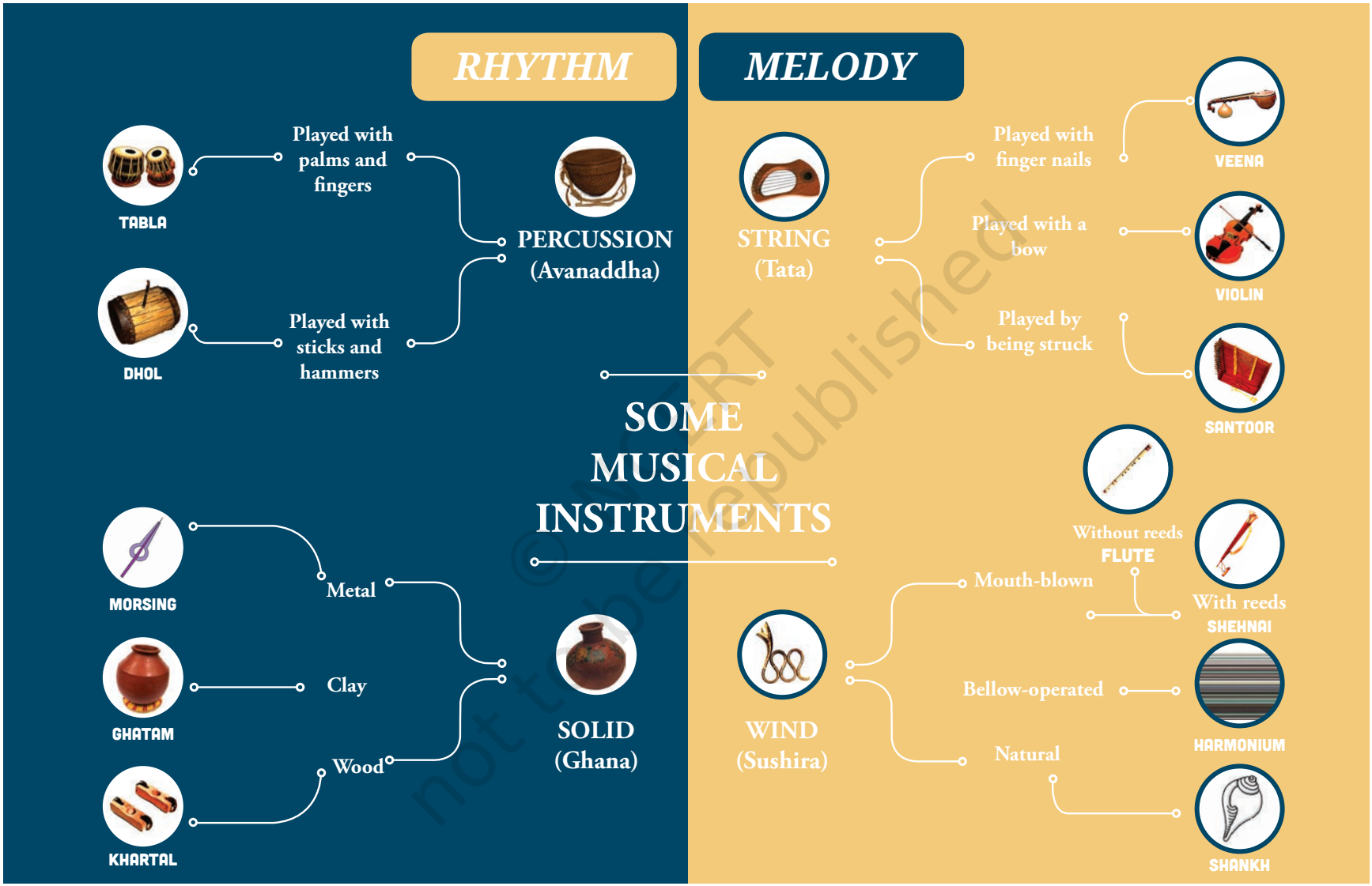

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Scan the QR Code and Match it with the Instrument Name

QR Code	Instrument	QR Code	Instrument
1.	a. *Sitar*	2.	b. *Santoor*
3.	c. Harmonium	4.	d. *Tanpura*
5.	e. Violin	6.	f. *Shehnai*
7.	g. *Tabla*	8.	h. *Sarod*
9.	i. Flute	10.	j. *Pakhawaj*

Answers: 1-e, 2-d, 3-a, 4-b, 5-c, 6-h, 7-j, 8-i, 9-g, 10-f

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Activity 4: Make your own Instrument

Jaltarang is an interesting instrument that consists of a set of glass, metal or clay bowls each having varying levels of water. The artist strikes the rim of each bowl with a wooden stick and produces music. It is a melody and a rhythm instrument. We can categorise it as a wind instrument because the air present above the water level in each bowl vibrates to produce sound. This is also a percussive instrument because the sound is produced by striking a membrane or a surface, which is the rim of the bowls.

Let us make a *jaltarang* with the bowls that are available in your kitchen.

You will need

Five sturdy bowls, a can of water, and two pencils or wooden sticks. Now, let us —

- Arrange the bowls on a table in a single row.
- Fill the bowls with varying amounts of water. You could fill the first bowl with one cup of water, the second one with three-fourths of a cup, the third bowl with one-half cup, and the fourth bowl with one-fourth cup of water.
- Your very own *jaltarang* is ready for use.
- Gently strike the rim of every bowl with the pencil or stick, and make your own music. Observe how the pitch is different when you strike different bowls.

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Note to the Teachers

The school can invite local artists for a workshop and demonstration. Encourage the children to interact with the artist to find out how they learnt from their teachers. What type of life do they lead and any other experience the artists are willing to share. Also encourage students to learn a specific musical instrument and their basic playing techniques (as per the availability of the teacher).

Activity 5: Listen and Learn

Watch a visual and auditory introduction to instruments from India curated by the Indian Music Experience Museum, Bengaluru. Which one of these instruments do you like and why? Take note of the different ways instruments can be classified.

Activity 6: Let's Make a Project About

- Music and science.
- Life sketch of any local musician and their contirbution.

Magical World of Musical Instruments

Instruments create a rich musical experience. Instruments can be classified based on their utility and the material with which they are created. Listen to the songs that you enjoy. Identify the instruments used and classify them in different categories.

Pandit Ravishankar
(Bharat Ratna Awardee)

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Chapter 8

Taal or *Talam* and *Raga* or *Ragam* in Indian Music

0680CH08

Objective:
Understand the concept of *raga* and rhythm in North and South Indian classical music.

Taal in Hindustani Classical Music

Keharva Taal

Matra: 8
Vibhag: 2

Tali: on 1 *matra*
Khali: on 5 *matra*

Taal signs	X				0			
Matra	1	2	3	4	5	6	7	8
Bols	Dha	Ge	Na	Ti	Na	Ka	Dhin	Na

Dadra Taal

Matra: 6
Vibhag: 2

Tali: on 1 *matra*
Khali: on 4 *matra*

Taal signs	X			0		
Matra	1	2	3	4	5	6
Bols	Dha	Dhin	Na	Dha	Tu	Na

Teen Taal

Matra: 16
Vibhag: 4

Tali: on 1, 5, 13 *matra*
Khali: on 9 *matra*

Taal signs	X				2				0				3			
Matra	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Bols	dha	dhin	dhin	dha	dha	dhin	dhin	dha	dha	tin	tin	ta	ta	dhin	dhin	dha

DO YOU KNOW

In Hindustani music's *tala* system, the first *matra* is called *sam.*

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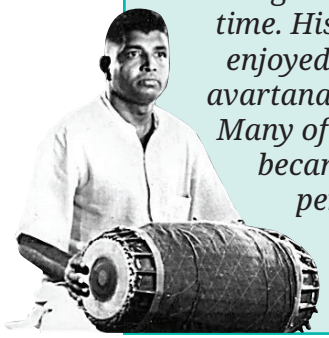
DO YOU KNOW

Mridangam maestro Sangeetha Kalanidhi and Padma Bhushan awardee, Palghat Mani Iyer, gave his first performance when he was 10 years old. He trained under Thanjavur Sri Vaidyanatha Iyer. Mani Iyer introduced the concept of actively supporting the musical phrases on the mridangam rather than merely providing rhythmic support. He accompanied many leading artists of his time. His fans also enjoyed his thani avartanams (solos). Many of his students became popular performers.



Talam in Carnatic Music

In Carnatic music, *talam* is used to keep the beat. Each *talam* has a fixed number of beats and is repeated. This is known as *talam* cycle or *avartanam.* The parts of a *talam* are known as *angams.* The three *angams* are:

Laghu — This is a clap followed by counting of fingers. It can be 3, 4, 5, 7 or 9 beats. It is represented as | followed by the number of beats (as subscript).

When the *laghu* has three beats, we call it *tishra jaati.*

When the *laghu* has four beats, we call it *chaturashra jaati.*

When the *laghu* has five beats, we call it *hhanda jaati.*

When the *laghu* has seven beats, we call it *mishra jaati.*

When the *laghu* has nine beats, we call it *sankeerna jaati.*

Dhrutam — This is a clap followed by the wave of the hand. It has two beats. It is represented as O.

Anudhrutam — This is just a clap. It has one beat and is represented as U and it is less used in comparison to the above two.

Let us see how the *laghu* and *dhrutam* are presented in the form of *tala*.

Rupaka Talam — This *talam* has one *dhrutam* followed by one *laghu*. The *chaturashra jaati rupaka talam* therefore, is a cycle of six beats (4 + 2). It is represented as O $|_4$.

Adi Talam — This *talam* has one *laghu* followed by two *dhrutams*. It is a cycle of eight beats (4 + 2 + 2). It is represented as $|_4$ O O.

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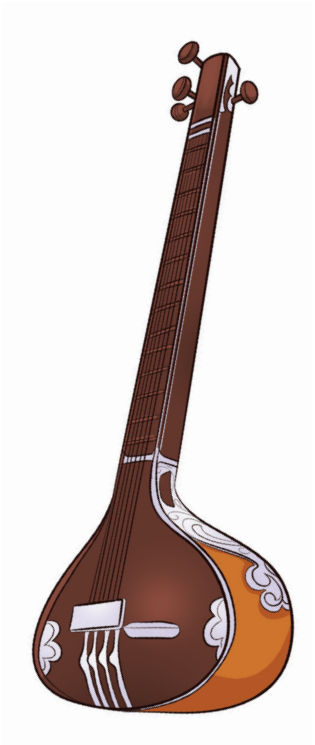
Interesting Terms

Carnatic Music Term	Hindustani Music Term
Ragam	*Raga*
Arohanam	*Aroha*
Avarohanam	*Avaroha*
Gamakam	*Gamak*
Layam	*Laya*



Ragas in Indian Music

There are two different styles of classical music in India — Carnatic or South Indian classical music, and Hindustani or North Indian classical music. The *swaras* in each style have been explained to you in the earlier pages. Carnatic music uses instruments like the *veena*, violin, flute, *nadaswaram, mridangam, ghatam, kanjira* and *morsing*. The compositions are usually in the Sanskrit, Telugu, Kannada, Malayalam and Tamil languages. Hindustani music uses instruments like the *tanpura, sitar, sarod, sarangi, santoor, tabla,* and *pakhawaj*. Songs are composed usually in Hindi, Sanskrit, and Brijbhasha.

Watch videos to understand *raga* and *tala.*

Raga is based on a scale. Every scale has notes *(swaras)* in ascending *(arohana)* and descending *(avarohana)* order. Imagine a staircase made of *swaras*! The notes in the scale change according to the *raga*.

Notation Scheme

When writing the notes in the higher octave *(taar saptak),* the notes are represented by a dot on top like this, Ṡ. The notes in the lower octave *(mandra saptak)* are represented by a dot below like this, Ṇ. The notes in the middle octave *(madhya saptak)* are represented by just the *swara* like this, S.

Jaatis of *Raga*

Let us know another interesting terminology used for a specific set of notes in *ragas*. If a raga has five notes it is known as *audav jaati*. If a *raga* has six notes it is known as *shadav Jaati*. If a *raga* has seven notes it is known as *sampoorna jaati*.

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Activity 1: *Raga Bhoop*

The *raga bhoop* has the following notes:
Aroha/Arohana: S R G P D Ṡ
Avaroha/Avarohana: Ṡ D P G R S

The *raga hamsadhwani* has the following notes:
Aroha/Arohana: S R G P N Ṡ
Avaroha/Avarohana: Ṡ N P G R S

If you decorate a scale by using *gamakas* (ornamentations), repeating certain notes, and playing special phrases, it can become a *raga*. Each *raga* is ornamented with important notes and special phrases.

Raga in Sanskrit means something that colours the mind. Every *raga* evokes certain emotional responses in the mind. This is called *rasa*.

Watch the video on *raga* and *rasa* to understand more about *ragas* and their moods!

In Indian classical music, composition refers to the structured arrangement of musical elements such as melody *(raga)*, rhythm *(tala)*, and lyrics (if any). Compositions in Indian classical music are typically called *bandish* in Hindustani classical music and *kritis* in Carnatic classical music.

Activity 2: Learn a Swaramalika in Raga Bilawal

A composition sung in a *sargam (swaras)* is called a *swarmalika*. The *swarmalika* can be composed using different *ragas*. Listen to the *swaramalika* in *raga bilawal*, set to *teentaal*.

Swaramalika

Raga: Bilawal
Tala: Teentaal
Composer: Traditional
Aroha: S R G M P D N Ṡ
Avaroha: Ṡ N D P M G R S

Sthayi

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
S	P	M	G	R	G	R	S	S	R	S	Ṇ	Ḍ	Ṇ	S	-
S	G	R	M	G	P	M	G	G	M	P	M	G	R	S	-

Antara

P	Ṡ	N	D	P	M	P	D	N	-	Ṡ	-	Ṙ	Ṙ	Ṡ	Ṡ
Ṡ	Ṙ	Ġ	Ṙ	Ṡ	N	D	P	Ṡ	N	D	P	M	G	R	S

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Interesting Term

The predominant mood of Raga Yaman is shringar or love. There are many popular film songs composed in this raga! Try to find some popular songs based on this raga. Learn and sing them.

Activity 3: Learn a *Bandish* in *Raga Yaman*

Watch this video to learn a *bandish* in *Raga Yaman*.

The *aroha* or ascending notes in *raga yaman* are, N R G Ḿ D N Ṡ.
The *avaroha* or descending notes in *raga yaman* are, Ṡ N D P Ḿ G R S.

Note that the M is higher than the regular M that you have sung before. This small shift in one note alters the mood of the song!

The song describes Lord Krishna playing the flute and the *gopikas* of Vrindavan dancing to its melody.

Raga Yaman
Chhota Khayal — Kanha Bansuri

Sthayi
Aaj Bajaaii Kanha Bansuri
Moha Layi Sagari Brija Naari Pyari

Antara
Brindavana Ki Kunja Galina Mei
Sanga Brikhabhaana Dulaari Pyari

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Teen Taal

Sthayi

1 X	2	3	4	5 2	6	7	8	9 0	10	11	12	13 3	14	15	16
						P Aa	PḾ ja	GR Ba	SṆ ja	Ḍ ii	Ṇ Ka	R nha	GḾ Ban	P -	Ḿ su
P ri	- -	R -	R -	G -	- -	P Aa	PḾ ja	G Ba	R ja	S ii	Ṇ Ka	R nha	GḾ Ban	P -	Ḿ su
P ri	- -	R -	R -	G -	P Mo	Ḿ ha	D la	P yi	- -	Ḿ Sa	Ḿ ga	G ri	- -	PḾ Bri	GR ja
R Naa	G -	R ri	S Pya	- -	S ri										

Antara

1 X	2	3	4	5 2	6	7	8	9 0	10	11	12	13 3	14	15	16
								- -	P Brin	-Ṡ -da	Ṡ -	Ṡ va	Ṡ na	Ṡ ki	- -
- -	ND Kun	N ja	Ṙ Ga	N li	ND na	P mei	- -	- -	Ḿ- Brin	DN da	Ṡ -	Ṡ va	Ṡ na	Ṡ ki	- -
- -	ND kun	N ja	Ṙ Ga	N li	ND na	P mei	- -	- -	Ḿ San	D ga	Ḿ Li	DN ye	ṘN --	N Bri	ND kha
P bha	- -	R na	R Du	RG la-	PR ri	P Aa	PḾ ja								

DO YOU KNOW

Pandit Vishnu Narayan Bhatkhande developed the notation system in Hindustani classical music. He was a lawyer by profession, and had a great memory and intellect. He toured the whole country to meet musicians and collect compositions from them. In spite of many hardships, he collected many different compositions and documented them in Kramik Pustak Maalika (six parts) according to the notation, he developed.

Learn a *Bandish* on Guru in *Raga Yaman (Kramik Pustak Maalika* — Part I)

Sthayi

Guru Bin Kaise Gun Gaaye, Guru
Naa Maaney To Gun Naahi Aaye
Guniyan Mey Vey Guni Kahavey

Antara

Maaney To Rijhavey Sabko Charan
Gahe Saadikan Ke Jab Aavey
Achapal Taal Sur

Taal – *Teentaal*

*s denotes the extension of a word.
*- denotes the extension of a *swara* in the Hindustani music notation system.

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Sthayi

Dha	dhin	dhin	dha	Dha	dhin	dhin	dha	Dha	tin	tin	taa	Ta	dhin	dhin	dha
								P	P	N	D	P	D	P	-
								Gu	ru	bi	na	Kai	-	Se	-
Ḿ	R	M	Ḿ	P	-	-	-	P	N	D	P	-	Ḿ	G	R
Gu	na	gaa	-	Ye	-	-	-	Gu	ru	naa	maa	-	ne	to	-
G	R	GḾP	R	S	R	S	-	S	S	R	R	G	Ḿ	Ḿ	-
Gu	n	naa	hee	Aa	-	ye	-	Gu	nee	ya	n	mey	-	vey	-
P	P	-	N	Ḿ	D	P	-								
Gu	ni	-	ka	Ha	-	ve	-								

Antara

								P	-	P	Ḿ	G	-	R	-
								Maa	-	ne	-	To	-	Ri	-
G	P	Ṡ	D	Ṡ	Ṡ	Ṡ	Ṡ	Ṡ	Ṡ	Ġ	Ṙ	Ṡ	Ṙ	Ṡ	-
Jha	-	vey	-	Sa	ba	ko	-	Ch	r	n	Ga	hey	-	Saa	-
N	D	Ṡ	Ṡ	N	N	Ḿ	P	P	G	P	-	G	R	S	S
di	-	ka	na	Ke	-	Ja	b	Aa	-	ve	-	A	ch	pa	l
SR	GG	PD	NṠ	ND	PḾ	GR	SS								
Ta	-	-	la	-	-	-	sur								

The Trinity of Carnatic Music

Tyagaraja, Muthuswami Dikshitar and Shyama Shastri are known as the trinity of Carnatic music. They are considered the pioneer composers of Carnatic music. Tyagaraja's *Mudra* (signature word) was *Tyagaraja*, Muthuswami Dikshitar's was Guruguha and Shyama Shastri's was *Shyama* Krishna. Tyagaraja's songs were mostly in praise of Lord Rama. Muthuswami Dikshitar was a scholar in Sanskrit, and sang *kritis* in praise of all deities. Shyama Shastri composed scholarly compositions on Goddess Kamakshi.

Activity 4: Learn a *Geetam* in *Ragam Kalyani*

Listen to the audio to learn the *swaras* (notes) and the *sahitya* (lyrics) of the *geetam* in *Ragam Kalyani*. A *geetam* is a composition in Carnatic classical music, in praise of a God or a Goddess. This *geetam* is composed in the *ragam kalyani* and is set to *triputa tala*. *Triputa tala* is a seven beat rhythmic cycle divided as 3+2+2. The notes in *Kalyani* are the same as the notes in *Shankarabharanam*, except for M. The M in *Kalyani* is higher.

Lyrics

Kamala Jaadala
Vimala Sunayana
Karivarada Karunaambudhe
Karuna Sharade Kamalaakaanta
Keshi Narakaasura Vibhedana
Varada Velaapura Surottama
Karuna Sharadhe Kamalaakaanta

This song is about Lord Vishnu who is the protector of the universe.

Kamalajaadala

Ragam: *Kalyani* — *Arohanam*: S R_2 G_3 M_2 P D_2 N_3 Ṡ
Tala: *Triputa* — *Avarohanam*: Ṡ N_3 D_2 P M_2 G_3 R_2 S
Composer: Purandaradasa

Ṡ Ka	Ṡ ma	Ṡ la	N jaa	D	N da	Ṡ la
N Vi	D ma	P la	D Su	P na	M ya	P na
G Ka	M ri	P va	P ra	D da	D Ka	N ru
D naam	P	M bu	P dhe	G	R	S
Ḍ Ka	Ṇ ru	Ḍ na	G Sha	R ra	G dhe	,
M Ka	P ma	,	M laa	G	R	S
R kaan	,	,	S ta	,	S	,
G Ke	M	P shi	M Na	P ra	D kaa	P
N su	D ra	P Vi	D bhe	P	M da	P na
G Va	M ra	P da	P Ve	D	D laa	N
D pu	P ra	M Su	P ro	G	R tta	S ma
Ḍ Ka	Ṇ ru	Ḍ na	G Sha	R ra	G dhe	,
M Ka	P ma	,	M laa	G	R	S
R kaan	,	,	S ta	,	S	,

This song describes his compassion and glory.

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Singing Techniques

Gamakas are special decorations that musicians use to make their music sound more beautiful and expressive. The pitch of the note is modulated by oscillating or gliding to the next note.

Here are some vocal warm-ups in *Ragam Kalyani*. Listen to them and practise.

1.

Ṡ	N	D	P	M	G	R	S
S	,	,	,	S	,	,	,
G	R	S	Ṇ	S	R	G	M
S	R	G	M	P	D	N	Ṡ

2.

Ṡ	N	D	P	M	G	R	S
S	,	,	,	S	,	,	,
G	R	S	Ṇ	S	S	Ṇ	S
S	Ṇ	S	R	G	M	P	M
G	R	S	Ṇ	S	R	G	M
S	R	G	M	P	D	N	Ṡ

3.

Ṡ	N	D	P	M	G	R	S
S	,	,	,	S	,	,	,
G	R	S	Ṇ	Ḍ	Ṇ	S	Ṇ
S	Ṇ	S	R	G	M	P	M
G	R	S	Ṇ	S	S	Ṇ	S
S	Ṇ	S	R	G	M	P	M
G	R	S	Ṇ	S	R	G	M
S	R	G	M	P	D	N	Ṡ

4.

Ṡ	N	D	P	M	G	R	S
S	,	,	,	S	,	,	,
G	R	S	Ṇ	Ḍ	Ṗ	Ḍ	Ṇ
S	Ṇ	S	R	G	M	P	M
G	R	S	Ṇ	Ḍ	Ṇ	S	Ṇ
S	Ṇ	S	R	G	M	P	M
G	R	S	Ṇ	S	S	Ṇ	S
S	Ṇ	S	R	G	M	P	M
G	R	S	Ṇ	S	R	G	M
S	R	G	M	P	D	N	Ṡ

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Chapter 9

Melodies of Diversity

Exploring India's Musical Tapestry

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Objective: Listening and learning songs from various genres of Indian music.

Learn a Manipuri Song

Ha Urit Napanghi

Language: Manipuri

Ha Urit Napangbi, Namana Kouwi Tadabi
Napana Kouwi Khumdabi
Ya hoi hoi Ya hoi Hoi Ya Ya Tahoi hoi
Urit ngangbi khunu Chaijon
Napangi Phouka Ayamba
Ya hoi hoi Ya hoi Hoi Ya Ya Tahoi hoi

Meaning

The bird, Urit, did not hear the mother's call or the father's call. Clap your hands and call the bird. The red coloured bird, Urit, is similar to a dove that has a belly and flies high. Clap your hands and call the bird.

Note to the Teachers

We have suggested a few songs from different regions of India. We request the teachers to teach at least five songs from this list. You can also teach regional songs that you think the children will enjoy learning.

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Learn a Boat Song from Kerala

Learn a *Vanchipattu*. *Vanchipattu* is associated with the traditional boat races, particularly the famous snake boat races that take place in the backwaters of Kerala. These boat races are an integral part of the cultural festivities in the state. They are accompanied by lively and rhythmic boat songs.

Kerala snake boat race

Kuttanadan Punchayile

Language: Malayalam

Kuttanadan Punjayile
Kochu Penne Kuyilale
Kottu Venam Kuzhal Venam, Kurava Venam
Kuttanadan Punjayile, Thithai Thaka Theithei Thom
Kochupenne Kuyilale, Thiti Thara Thei Thom
Kottu Venam Kuzhal Venam, Kurava Venam
(O ... Thithithara Thithithai Thithai Thaka Thei Thom) × 4
Varavel Kanaaru Venam Kodi Thoranangal Venam
Vijayashree Laali Tharayi Varunnu Njangal
(O ... Thithithara Thithithai Thithai Thaka Thei Thom) × 4
Karutha Chiraku Vachu Thithai Thaka Thei Thei Thom
Arayanna Kilipole Thitithara Thei Thom
Karutha Chiraku Vechor Arayanna Kilipole
Kuthichu Kuthichu Payum Kuthira Pole
(O ... Thithithara Thithithai Thithai Thaka Thei Thei Thom) × 4

Meaning: The song depicts the beauty of the *Kuttanad* region in Kerala, and it expresses a desire to sing and enjoy the natural surroundings.

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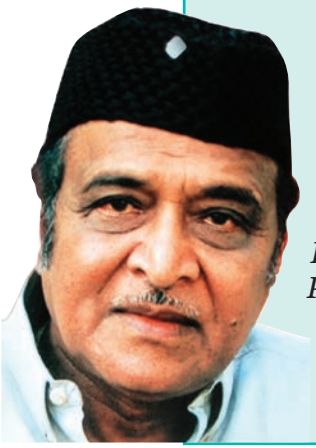
DO YOU KNOW



An outstanding musician was born in Sadiya, Assam in the year 1926 whose name was Bhupen Hazarika. He was a playback singer, lyricist, musician, poet, actor, artist, editor, filmmaker and educationist widely known as Sudha Kontho. He used music as an 'instrument of social change' and composed inspiring songs. He is a recipient of many national awards including the Bharat Ratna, Dadasaheb Phalke Award and Sangeet Natak Akademi.

In the North East, Assam has Melodies Like *Ei Maatire Moro Mote*

Let us Learn the song.
Language: Assamese

Ei Maatire Moro Mote
Maatike Sumilo
Ei Maatite Jibon Sobi
Aanki Aanki Mosilo

Door Aakahar Rohon
Kiyono Laage Laage
Haagor Tolir Maanik
Kiyono Laage Laage
Aaanha Aaanha
Maatir Bukut Monor Maaloti Butolon

Monor Koronire
Hooror Paaporire Aaji
Hukumaar Thaapona Hojuwa
Hundor Hudinor
Noton Drishtikona Nomuwa

Meaning: The singer expresses affection for the earth and discusses finding joy on it, rather than in the colours of the sky or the pearls of the ocean.

The singer feels that all aspects of nature like sunlight or forests, etc., are on the earth and are extremely valuable.

Let's Go to the Land of Gujarat in the West and Learn the Song, *Potana J Dariya Ma*

Language: Gujarati

Potana J Dariya Ma
Potani J Doobki Thi
Jaat Nu Amul Moti Lo
Evo Kon Che Khalasi
Mane Kahi Do Ne
Ena Thaam Ne Thekana
Mane Dai Do Ne
Evo Kon Chhe Khalasi
Mane Kahi Do Ne
Goti Lo, Tame Goti Lo Goti Lo

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Meaning: The song metaphorically describes life as a journey through the sea. The boat man symbolises someone who provides direction and purpose, while the pearls represent valuable moments or treasures gained through these experiences.

Learn a *Garba* from Gujarat

Garba is the name of a traditional form of music and a folk dance which is often performed during the festival of *Navaratri*. Traditional rhythm instruments such as *dhol*, *tabla*, *dholak*, and melodic instruments such as the harmonium and the flute are played with this form. Body percussion such as clapping, stomping and tapping with the *dandiya* sticks add more rhythmic layers. The melodic patterns evoke a sense of joy and celebration. The dancer is singing about her love for Lord Krishna *(Kanuda).*

Taari Baanki Re

Taari Baanki Re Paghaldi Nu
Fumtu Re Mane, Ghamtu Re Aato
Kaunchure Kanooda Tane Amtu
Taari Pagnu Re Pagarkhu Cham
Fumtu Re Mane, Gamtu Re Aato
Kaunchure Kanooda Tane Amtu

Fumtu Re Mane, Gamtu Re Aato
Kaunchure Kanooda Tane Amtu
Taari Baanki Re Paghaldi Nu
Fumtu Re Mane, Gamtu Re Aato
Kaunchure Kanooda Tane Amtu

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Thavil

Chenda

Let us Learn a Tamil Song

Athinthom

Athinthom Thinthium Thomdana
Thinthaadhi Thinthom
Thakathinthom Thinthium
Thomdana Thinthaadhi Thinthom

Aadaatha Javaathu Manam Aadidum
Bommi
Aandavanai Thaalaatum Isai Keladi
Bommi
En Paatu Vandhalea Manam
Thullidum Bommi
Avan Paatu Illaadha Idam Yengadi
Bommi
Mukannan Muthaaga Thandha Paatu
Padichen
Paatilea Palakodi Nenja Naanum
Pudichen

Athinthom Thinthium Thomdana
Thinthaadhi Thinthom
Thakathinthom Thinthium
Thomdana Thinthaadhi Thinthom

Meaning: This song explores the joy of singing. The song has rhythmic elements which make it catchy.

Kannada Song

Cheluvayya

Cheluvayya Cheluvo Thani Thandnana
Chinmaaya Rupe Kolanna Kole
Cheluvayya Cheluvo Tani Tandana
Chinmaaya Rupe Kolanna Kole

Atha Nodu Itha Nodu
Chitradurga Kote Nodu
Hathi Nodu Nanna Tavoorna

Cheluvayya Cheluvo Thani Thandnana
Chinmaaya Rupe Kolanna Kole
Cheluvayya Cheluvo Tani Tandana
Chinmaaya Rupe Kolanna Kole

Meaning: This is a joyful folk song celebrating the beauty of Karnataka. The song invites you to dance and see the beauty of things around including the magnificent Chitradurga fort in Karnataka.

While learning about the different types of songs indigenous to each region in our country, you must have realised the relevance of the title of this chapter 'Melodies of Diversity'.

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Chimta

O Jind Mahe Bajare

Language: Punjabi

O Jind Mahi Bajare ...
O Jind Mahi Bajare Kumlaiyan
Ve Teriyan Laadaliyan ...
Ve Teriyan Laadaliyan Parjaiyan
Ke Baaji Pher Kade ...
Ke Baaji Pher Kade Na Aiyan

(Umma ... Umma ... Umaa ... Umma ...
Umma ... Umma ... Umm) × 2

Ke Ek Pal Behi Jaana
Ke Ek Pal Behi Jaana Mere Makhna
Ve Tere Baaju Oye
Ve Tere Baaju Veda Sakhna
Ke Ek Pal Behi Jaana ...
Ke Ek Pal Behi Jaana Mere Kol ...

(Umma ... Umma ... Umaa ... Umma ...
Umma ... Umma ... Umm) × 2

Pungi

Meaning: This song expresses love, and yearning for the return of loved ones and the cherished moments spent together.

Kshatriya Kulavatsana

Language: Marathi

Kshatriya Kulavatansa
Sinhasanadeeshwar
Shrimant Chhatrapati Shivaji Maharaj Ki Jai
Are Aale Re Aale Re (Aale Aale Re)
Aar Marathe Aale Re (Aar Marathe Aale Re)
Shaan Rajanchi Gheun (Shaan Rajanchi
Gheun)
Aaata Rani Nighale Re (Jay Bhavaani)
Aar Tufaan Petal (Tufaan Petal)
Aan Ganim Khetal (Ganim Khetal)
Tar Yekach Naav He
Aamchya Shivabanch Ghetla (Aamchya
Shivabanch Ghetla)

Shwasat Raja R Dhyasat Raja
Ghavat Raja R Bhavat Raja
Jagnyat Raja R Maranyat Raja
He ... Shivba RR ...

Meaning: These lyrics pay homage to Chhatrapati Shivaji Maharaj, praising his lineage, valour and achievements. They express reverence, and admiration for his leadership and courage.

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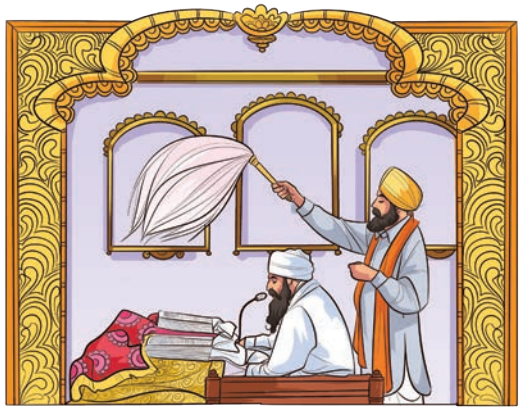
DO YOU KNOW

Indian music has drawn greatly from the traditions and practices of the society. Bhakti or devotion, stands out as the primary motif in Indian musical expressions. *Kirtan*, *shabad*, hymns and *qawwali* exemplify this devotional aspect of music.



Devotional Path to the Divine

Children must have seen people worshipping and singing different types of devotional compositions. Let us learn some of them.

Kirtan

Sung by Bharat Ratna Bhimsen Joshi
Language: Marathi

Je Kaa Ranjale Tyaasi Hone Jo
Aapuley
Tochi Sadhu Odey Khaawaa Dev
Tethechi Janava
Tukamane Saangu Kiti Tochi
*Bhagvantyacha Moort*i

Meaning: This composition by Saint Tukaram is performed as an *abhang kirtan*. The song conveys the message, "Recognise a true human being as one who deeply feels, and empathises with the distress and pain of others. God resides in the hearts of such compassionate individuals."

Shabad

Nanak Chinta Mat Karo,
Chinta Tis Hi Hay!
Jal Meh Jant Upaaiyan,
Tina Bhi Rozi Dey!
Nanak Chinta Mat Karo,
Chinta Tis Hi Hay!
Othei Hatt Na Challaee,
Na Ko Kirs Karey!
Sauda Mool Na Hovaee,
Na Ko Laye Na Dey!
Jeea Ka Aahar Jeea,
Khana Eho Karey!
Vich Upaye Saayera,
Tina Bhi Saar Karey!
Nanak Chinta Mat Karo,
Chinta Tis Hi Hey!

Meaning: *Shabad* is a song that is sung in gurudwaras. The song advises against worrying excessively because everything is ultimately determined by a divine will. God has created plants and creatures in water. He provides sustenance to them as well. Guru Nanak asks his disciples to stop worrying and have faith. Be it the river or the oceans, the creatures that live in them are able to survive, as they live in accordance with the laws of nature. The Almighty takes care of all creatures.

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Hymns — Sung in Churches

Give me oil in my lamp, keep me burning
Give me oil in my lamp, I pray
Give me oil in my lamp, keep me burning
Keep me burning till the end of day
Come on and sing Hosana sing Hosana sing Hosana
To the King of kings

Meaning: This song is a Christian hymn. It asks to keep one's faith and devotion to the Almighty. It praises and worships Jesus Christ as the king of kings.

Learn a Sufi Song

Mo Mina Ma
Language: Persian

Mo Mina Ma Dudh Leke Ema Yake
Jismisha Ma Dudh Lekin Ja Yake
Jamaa Guftam Jaan Ha Ye Shaan

Meaning: Listen and learn a Sufi song. 'The Faithful are One Soul' is a poem from the *Masnavi*, a collection of anecdotes and stories inspired by the Quran and written in Persian by Jalal ud-Din Muhammad Balkhi, also known as *Rumi*. The poem

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'The Faithful are One Soul' speaks of the one divinity within all of us. When we remove the barriers of our bodily covering, we realise that the life force driving each of us, the soul, is the same.

Forms of Indian Music

So, we had fun learning many types of Indian music — classical music, regional music, devotional music, etc. We realise learning songs from various regions is not only fun but also helps us understand the local culture and tradition of different states in our country. Pick different types of song and learn them. Present it in the class, assembly or your friends and family.

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Chapter 10

Songwriting

Objective: Building your own unique style to express your thoughts and ideas to your audience through lyric writing. Watch a video to understand what songwriting is all about.

Descriptive writing

Descriptive writing means describing an object, place, experience or thing in detail to create a clear picture in the mind of the reader.

1. Describe in depth the details of the object of your song to help your listeners picture it easily.
2. Use all your senses—describe how it looks, smells, feels, and so on.
3. Use your imagination to describe (in detail) something unfamiliar.
4. Share your writing to get better at it; open yourself to feedback. This is an important part of the process.
5. Read other people's writing as well to learn different perspectives.

Watch the video to learn how to write descriptively.

Songwriting Tip
Think of writing as collaboration, not competition, and try to be constructive and positive while leaving feedback for others.

Activity 1: Try it Yourself!

Write descriptively about a tree.

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Activity 2: Write a Song based on Familiar or Popular Melody

Watch the video to understand how to write lyrics for existing melodies.

Let us take the example of *Twinkle Twinkle Little Star*. We have all heard this song multiple times. It is interesting to know that this melody is similar to *Baa Baa Black Sheep* and the popular alphabet song, *A B C D*. Make your own song to this popular melody.

Watch this video for a few examples of the lyrics to *Twinkle Twinkle Little Star*.

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Listen to this popular Indian song *(nottuswaram) Shyamale Meenakshi.* Go on and write your own words for this popular song.

Activity 3: Write a Song based on Unfamiliar or Uncommon Melody

Listen to the melody in the audio and write your own lyrics to it.

You can also listen *nottuswaram* and write your own lyrics to it.

Learn to Rhyme

Rhyming is a very important part of a song or a poem. One reason is that rhymes help our ears understand where the line changes. Rhymes also help highlight the idea that our song is trying to convey. People tend to listen carefully when words rhyme.

Examples
cat, bat, mat
love, above
hand, understand

Watch the video to learn to rhyme.

Nottuswaram or Nottuswara is a term used in carnatic music to refer to a set of compositions created by the renowned composer Muthuswami Dikshitar. The word nottuswaram comes from the combination of the English word 'note' and the Tamil word 'swaram' (which means note). Most of these compositions are based on western melodies. Dikshitar composed 39 nottuswarams in total.

Activity 4: Listen to the Rhyme in the Solar System Song

The Solar System Song

Verse 1
I'm Mercury, the smallest,
I'm closest to the Sun
I take eighty-eight days
to complete my yearly run.

I'm Venus, the hottest,
I'm very, very bright
I look like a star
when you look at me in the night.

I'm Earth, your home,
the only place with life,
I have water, air, and food
to keep you all alive.

Chorus
(The planets, the planets,
revolve around the Sun
Don't forget the solar system
Once this song is done.) × 2

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Indian music has many genres including classical music such as Hindustani and Carnatic as well as genres such as folk, semi classical, devotional, patriotic and film music. Learning songs from various genres is not only fun but also helps you understand the local culture and tradition! Pick a few genres, learn a song from each genre and present it as a class to your friends and family!

Verse 2
I'm Mars, I'm red,
I'm smaller than the earth
My moons are like potatoes,
They're deimos and phobos.

I'm Jupiter, the largest,
I have a reddish spot;
Sixty-three moons surround me,
Which really is a lot.

I'm Saturn, I'm sparkly,
My rings are made of ice;
I can float on water
As I'm very, very light.

Chorus
(The planets, the planets,
Revolve around the Sun
Don't forget the solar system
Once this song is done.) × 2

Verse 3
Uranus, the coldest,
I'm tipped onto my side;
Thirteen rings surround me
But they're very hard to find.

I'm Neptune, I'm blue,
I'm farthest from the Sun;
When you stand on me it feels
Like a cloud and that is fun.

Bridge
We know our rocky planets,
They are the first four;
After that the gas giants and
Then many more.
Pluto is a dwarf,
He wants to join them all;
But the problem is that he is
So so so so small.

Chorus
(The planets, the planets,
Revolve around the Sun
Don't forget the solar system
Once this song is done.) × 2

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REMEMBER

A rhyme scheme is the pattern of rhyming at the end of lines in a section of a song or poem.
For example, let's say that a poem's first and third lines rhyme and we label them A, and the second and fourth lines rhyme and we label them B. Then, the rhyme scheme will be ABAB.

Activity 5: Fill in the Next Possible Verse with the Rhyme Scheme

The sky was dark in the morning,
The sun didn't shine as bright.
The day is set for mourning,
I miss the warmth of the light.

Creation

Many people like to learn and sing existing songs but some others also like to create their own songs. If you like to express your emotions through writing, consider writing your own lyrics and setting it to an original tune.

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Chapter 11

Music and Society

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Objective: Listening to stereotypes in the lyrics of songs and attempting to create alternatives.

Music can be used for social messaging. During the freedom struggle, our leaders used music to unite people against the British.

Activity 1: Music that Unites!

Our national anthem is a reflection of the diversity that is India!

Nobel Laureate Rabindranath Tagore was the first Indian and non-European to break the stereotype and win the Nobel Prize in Literature, 1913. The national anthem was composed in sanskritised Bangla. It highlights India's vast and diverse geographical landscapes.

- Understand the lyrics and the meaning of the song and reflect on how it celebrates India's diversity.
- Analyse how the composition makes the song feel majestic.
- Discuss the emotion that the song evokes both through its words and music.

Activity 2: Our Roots

You must have heard about the ancient texts, the *Vedas* and the *Upanishads*. They inspire us to be kind, truthful and loving, even when we are different from each other.

Watch and learn to sing this inspirational verse from the *Kathopanishad*, which was also a favourite verse of Swami Vivekananda.

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Extended Activity

What stereotype do these songs reinforce?

Gudiya Raani Bitiya Raani Pariyon Ki Nagari Se Ek Din
Raajakunvar Ji Aaenge Mahalon Mein Le Jaaenge

Translation: My princess doll, one day your prince charming will come and he'll take you to his palace.

Yashomati Maiya Se Bole Nandlala
Radha Kyon Gori Main Kyon Kala

Translation: Nandala asked Yashodha, why am I dark and why is Radha fair?

Can you recall a song in your native language that reinforces a stereotype? Write down the original lyrics and share how you would alter them.

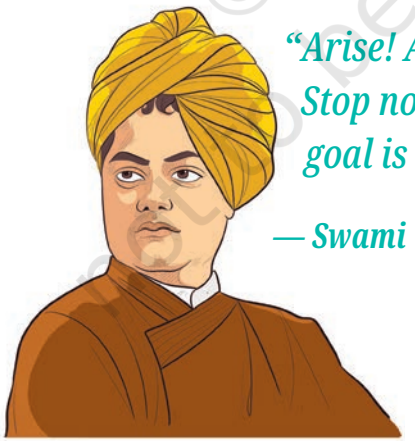
Uthishtha Jaagrata
Uthishtha Jaagrata
Praapya Varaan Nibodhata,
Kshurasya Dhaara Nishita
Duratyayaa, Durgam Pathastat
Kavayo Vadanti

Listen and Respond

Now, listen to this song. What feeling does it evoke?

Activity 3: Be the Change!

Listen and learn this song, and think about how you can be a superhero and bring about positive change.



"Arise! Awake! and Stop not until the goal is reached."

— Swami Vivekananda

Activity 4: Stereotypes

Music can also be used to create stereotypes. Stereotypes refer to preconceived ideas or generalisation based on culture, race, colour, gender or other factors. But you can change it! Listen to the following song and if you are not familiar with the language, read the translation:

Babua Ki Murgi
Babua Ki Murgi Bole Na
Babua Ka Murga Kukadoo Koo
Babua Ki Murgi Rooth Gayi
Naa Maanoo Mai Naa Maanoo
Babua Ka Murgaa Kyu Akade?
Uske Sir Par Kalgi Hai
Jiske Sir Par Taaj Nahi
Vo Bechaari Murgi Hai

Translation

Babua's hen stays quiet,
While Babua's rooster goes cock-a-doodle-doo!
Babua's hen is upset,
Saying, "I won't agree!"
Why does Babua's rooster strut around?

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Because he wears a fancy plume,
Unlike the poor hen, with no crown!

One way you can change the above song is:
Babua Ki Murgi Kyon Khush Hai,
Kyon Khush Hai? Kyonki Anda Deti Hai, Deti Hai!

Translation: Why is Babua's hen happy? Because she gives eggs!

Music helps us to bring people together but it can also create stereotypes. Find a song that uplifts you. Learn and teach it to your friend. Consider creating a book with songs that motivate you.

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DANCE

"यतो हस्त ततो दृष्टिः;
यतो दृष्टि: ततो मनः
यतो मन: ततो भावो;
यतो भाव: ततो रसः॥"

Yatho hastah thatho drishtih;
Yatho drishtih thatho manah
Yatho manah thatho bhavo;
Yatho bhavah thatho rasah

Meaning
Where the hand goes, the eyes follow;
Where the eyes go the mind is directed there;
Where there is a concentrated mind, emotion arises;
when emotion arises *rasa* permeates.

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Note to the Teachers

Provide students an empty hall with adequate lighting and ventilation. The hall should be large enough to facilitate movement. Guide the students to form groups and work as a team.

Pedagogy Principles

1. Help children with awareness of body parts and how they move in respect to the joints.
2. Importance of breath while moving the body — inhale while extending and exhale while contracting — physical wellness through dance and movement.
3. Introduction to the varied dance forms of India, both classical and other traditional forms.
4. Emotions and expressing emotions — encourage the children to explore and express their emotions. It can be an important tool for emotional catharsis.
5. Hand gestures, a way of expression — importance of sign language and awareness of inclusivity.
6. Gender sensitisation and breaking barriers of gender identity.
7. Importance of cooperation and collaboration when building on a theme or idea with movement.
8. Cultural diversity of India.
9. Being familiar with notable Indian dancers.
10. Holistic appreciation of dance and movement.

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CHAPTER 12

MY BODY IN MOTION

What were you all doing before moving into the dance class?

- Talking with your friends?
- Playing number games using your fingers?
- Reading a book?
- Singing by yourself?

... what else can you do?

Whatever actions you were doing might have involved some small or big movements.

In this world, all living beings move in their own style. Everyone has their own positions, postures, gestures and movements.

Movement means a change in position, place or posture. For example, performing exercise, playing with the pet, riding a bicycle or any other action that involves your body.

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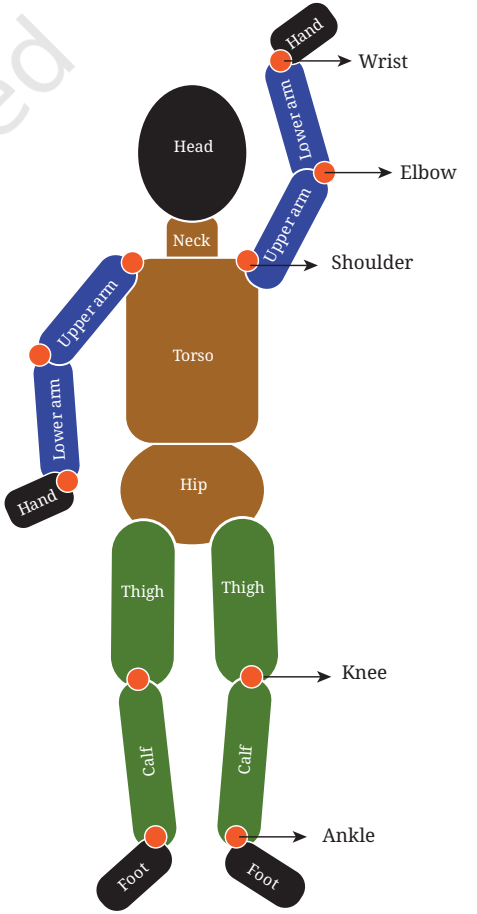

Body parts

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Activity 1: Routine Body Movements

Observe yourself. What different types of activities do you perform at home and at school? Every day we carry out various movements.

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Now, it's time to recall all the activities of your routine and demonstrate them in the class, using all your body parts.

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Dance Forms — Place of Origin
Different Shapes and Postures

In our country, there are eight forms of classical dance which use all kinds of different bends of the body called *Bhangas*. They are—

Dance Form: *Kathakali*
Place of Origin: Kerala
Posture: *Sama Bhanga*

Dance Form: *Odissi*
Place of Origin: Odisha
Posture: *Tribhang*

Dance Form: *Bharatanatyam*
Place of Origin: Tamil Nadu
Posture: *Dwibhang*

Dance Form: *Kathak*
Place of Origin: Northern India
Posture: *Sama Bhanga*

Dance Forms — Place of Origin
Different Shapes and Postures

Dance Form: *Mohiniyattam*
Place of Origin: Kerala
Posture: *Atibhang*

Dance Form: *Sattriya*
Place of Origin: Assam
Posture: *Abhang*

Dance Form: *Kuchipudi*
Place of Origin: Andra Pradesh and Telangana
Posture: The male dancer is in *Samabhanga* and the female dancer is in *Tribhanga*

Dance Form: *Manipuri*
Place of Origin: Manipur
Posture: *Abhang*

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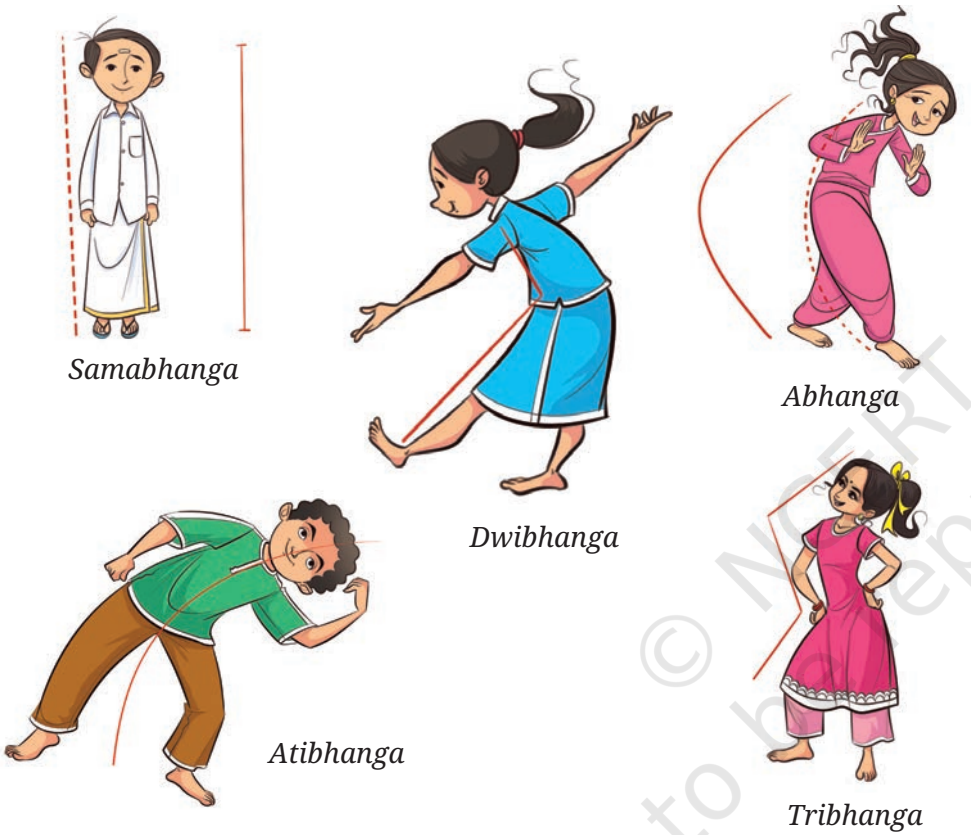
In the Indian classical dance traditions, the middle vertical line of the body is important.



Different shapes and postures

Yes ... these are the postures which you might have observed in dances.

Activity 2: Incorporating Spinal Bents and Steps

It's your turn to exhibit your favourite postures with name like *tribhanga, dwibhanga* and so on.

You can start your posture with *Sama Bhanga* and do spinal bends with the awareness of your breath. When expanding or stretching the body breathe in, and while contracting or bending the body breathe out.

Explore everyday tasks incorporating these steps and spinal bends.

Now, observe the various spinal bends that you performed in every task.

With these tasks you have to add simple basic steps like 1-2, 1-2 or 1-2-3-4.

Recall different routine tasks and put them in a series with a combination of steps based on either your own experience or observing others.

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Examples

Getting ready for school

Picking up your backpack

Sitting down to study

For instance, stand straight and do four beat steps like *tap – toe – tap – tap*. Move right leg to the right and show *tap – heal – tap – heal* in a rhythmic way.

(You can play an instrumental music for this activity or use *sargam* or *swara* learnt in music class.)

Discuss with your friends about how different spinal bends, beats and movement *(tha ka dhi mi* or *tha thin thinna)* can be combined and performed in a group.

Make a team of four or five.

Each team will decide how to arrange various spinal bends and postures in a movement series. Try using the basic steps you had learned and repeat the movement phrase while enacting the action.

Examples

1. Pick up a heavy bag.
2. The tall trees swaying.
3. The gentle breeze or strong winds.
4. Playing in the rain.

A swaying tree

A river flowing

This activity is going to give some basic ideas for your upcoming dances and movements.

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Enactment: *Abhinaya*

Let us explore another element of dance that is an expression, *bhava.*

Expressions or *bhavas* are your own feelings, seen on your face or are the feelings of others as seen by you. They are known as *navarasas* (*shringara* or beauty), *hasya* (humour), *karuna* (grief and compassion), *veera* (bravery), *raudra* (anger), *bhayanaka* (fearful), *veebhatsa* (disgust), *adbhuta* (wonder), *shanta* (calm).

Activity 3: Practice of Different Facial Expression

Look at your friends, teachers and parents ... everyone has at least some expression on their face. Isn't it?

Note down these expressions and try to identify their names. For example, worry, fear, surprise, joy, guilt, anger, humour, sorrow and disgust.

As you assemble in the dance class, have a discussion together on the expressions seen earlier on each other's faces and make a note of the same.

How many expressions can you identify? Can you connect the expressions to the *navarasas*?

Wow! Have you done such an activity before?

Can you express your feelings with facial expressions and your body?

How did you feel expressing different feelings?

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Activity 4: Practice *Hastamudras*

According to *Natyashastra*, written by Bharatamuni, the *hastamudras* or hand gestures are used both to embellish the dance but more importantly for *abhinaya*, narrating stories with special gestures of dance. Some hand gestures given below are taken from a famous book on dance called *Abhinaya Darpana.*

Asamyukta Hastamudras — Single Hand Gestures

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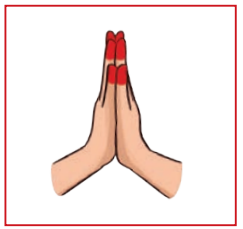
Samyukta Hastamudras — Joint Hand Gestures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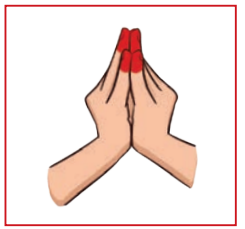
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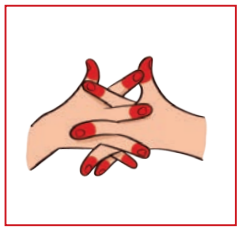
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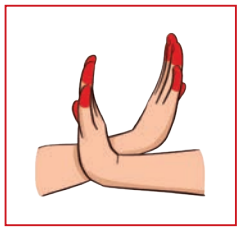
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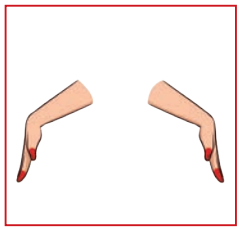
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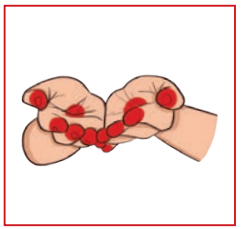
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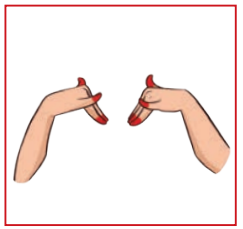
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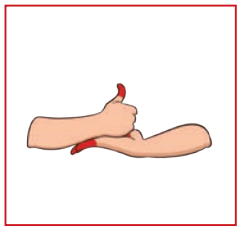
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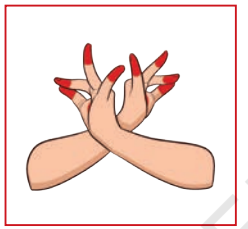
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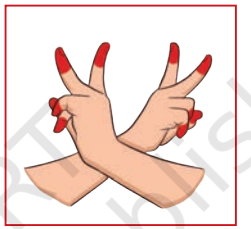
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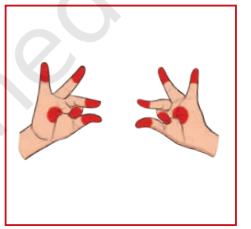
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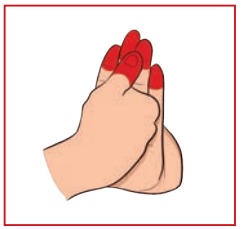
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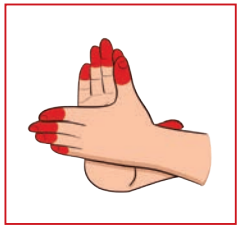
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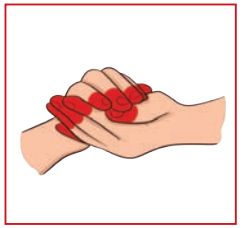
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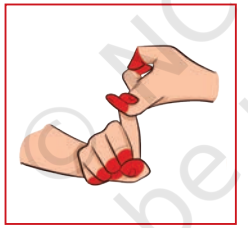
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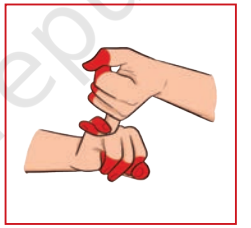
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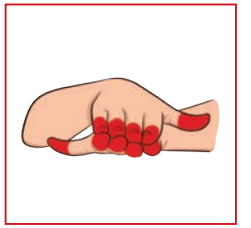
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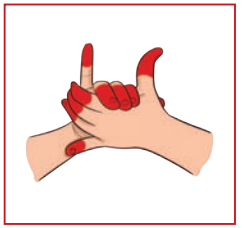
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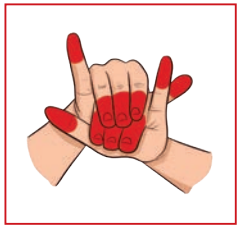
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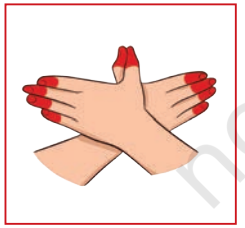
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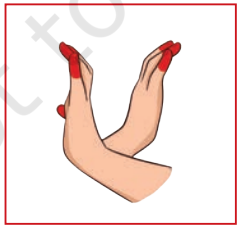
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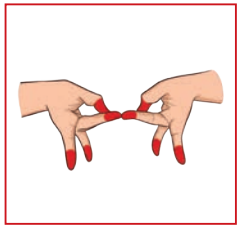
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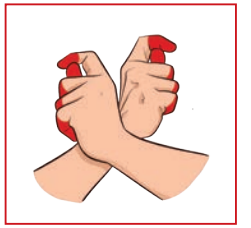
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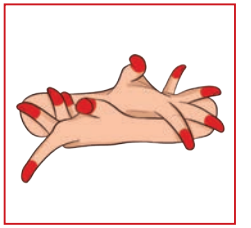
Avahitta

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Try out conversations using hand gestures by looking at the adjacent *hastamudras*

1. Let us try sentences with our hand gestures from the list given.
2. Make groups and discuss with each other.

Examples

I am going home.

Where are you going?

You drink water.

Some *Hastamudras* Names and Usages in Dance

1. *Pataka*: Boon, stop, going with both *handspataka*—claps and cutting to deny.

2. *Tripataka*: Above head king or *deva*, applying *tilak* and spreading both hands up for tree.

3. *Shukatunda*: Weapon, lightning, shooting an arrow and headgear.

4. *Shikhara*: Questioning, drink water, to hold stick and *shivalinga*.

5. *Katakamukha*: Plucking flowers, eating, holding garland, speaking, tying flower with both hands and holding *manjira* for bhajan.

6. *Suchi*: Pointing others, one, no, call, horn from both hands, keeping on chin and remembering.

7. *Sarpashirsha*: Snake and hold something.

8. *Hamsapaksha*: Invite, a girl and telling secret in other's ears.

9. *Aalapadma*: Asking why, blooming flower, with both hands, pot and the sun.

10. *Trishula*: Weapon, *trishula*, three and apply horizontal *tika* on forehead.

The Indian Sign Language has gestures which are similar to *hastamudras*. Now, try out some *hastamudras* or hand gesture yourself with your imagination.

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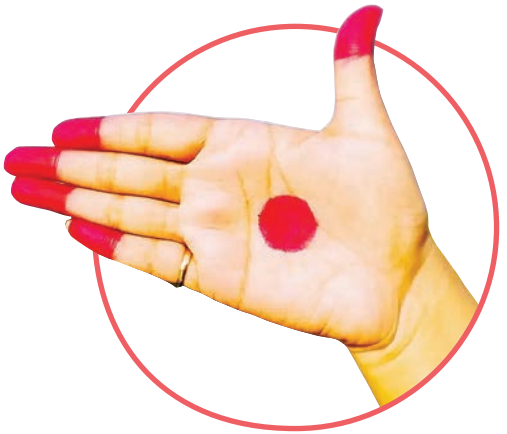

Activity 5: Dance to a Song

Using the various body bends, steps and hand gestures which you have learnt, create a small dance phrase for the lines of your chosen song.
Did you have fun with this activity?

Note to the Teachers

Make a group of 4 – 5 students to conduct this activity and play a song or any other song learnt in music class.

Activity 6: Sequencing a Dance of a Song

- Each group chooses two lines of a song that they have learnt in the music class.
- Discuss within the group and arrange the steps and actions for the given portion of the song.
- Joining dance phrases together to make a complete dance is called choreography.

By merging one group with another, show your choreography by putting the entire song together.

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Chapter 13
Breaking Barriers with Dance

In dance, characters are sometimes performed by a single dancer irrespective of their gender. In many traditional performances of dance, men often play the women characters.

Bhakti movement

Bhakti movement, starting around the sixth or seventh century AD influenced the development of regional classical dance forms which expand the roots of our present day classical dances.

In the *bhakti* period, dancers became part of the *pooja* rituals inside the temple. The *Devadasis* and *Tevadichhis* of Southern India and the *Maharis* of Odisha directly served the deity inside the temple.

The 64 rituals are performed through ritualistic dance in the *Sattaras* of Assam and the *Bhagavatars* in the South. The *Kathakars* of the North sang and enacted the stories in praise of Lord Shiva's *tandava* to enhance the moral values of the people.

The concept of *bhakti* movements was easy for the common people to understand.

The Gotipua dance

Students learning Gotipua dance

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The Ardhanareeshwara

Examples

The *Gotipua* Dance

Watch a video (YouTube) of the *Gotipua* dance which originated in Odisha.

The *Maharis* performed this inside the temple in praise of Lord *Jagannatha* and the *Gotipuas* where the young boys danced for the public.

Here, the young boys dress up as girls and perform dances combined with acrobatic movements.

The *Ardhanareeshwara* Dance

In the painting, you can see Lord *Shiva* and Goddess *Parvathi* on a single face with dance make-up.

Activity 1: Watch Videos of Unique *Loka Nritya*

Watch the videos of different *loka nrityas* which are performed with unique postures, gestures, ways of walking, steps, costumes and music.

Lavani (predominantly female form) from Maharashtra

Purulia Chhau from West Bengal originally performed only by males

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Yakshagana from Karnataka

Now, you can try the steps of both *Lavni* and *Chhau*.

The dances like *Mohiniyattam* (earlier performed only by women), *Kathakali* and *Yakshagana* (earlier performed by only men) have undergone a drastic transformation by removing the gender constraints in modern times.

It's important to note that in dance, these stances and gaits are not strictly limited by gender. Dancers often blend elements from various styles to create their own unique expression, breaking traditional gender norms.

Now, you have come to a stage where you have to learn the steps of the dance forms in your region.

Activity 2: Stepping for *Loka Nritya*

Let us practice the tried out steps with the required bents, in vigorous or gentle movements.

Lavni and *Bhangra*, both dance forms can be practiced by girls and boys.

Explore the arm and hand gestures used in these dances.

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Activity 3: Project Work

Jogati Manjamma is a path breaking personality who has influenced the development of the *Jogati* Dance in Karnataka by breaking the barriers of gender identity. Find out more about her and present a project work with her pictures.
Frame of the project—inspiring story from childhood (if any), learning experiences, achievements and associations.

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Rectangular shape

Triangular shape

Dance, Shapes and *Tala*

Mathematics and dance complement each other.

We can demonstrate geometrical shapes through dance. Dancing involves geometrical postures and movements in mathematical rhythm. We can use different geometrical patterns for formations in a choreography. Rhythm and beat are simply arithmetical patterns.

Try these out in the next activity.

Activity 4: Dance and Geometrical Shapes

How many different geometrical shapes can be performed in a dance?

Dancers showing different shapes

Triangles, circles, squares, rectangles, etc., can be formed by using your hands, arms and legs.

Discuss in the class and try out some geometrical movements.

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Activity 5: Rhythmic Geometry

Now, combine all the elements of the previous activity (arms, hands, legs) and examine the different geometrical shapes while adding another element of rhythm.

Talas are different permutations and combinations of rhythmic units.

Make groups and try different arithmetic rhythm combinations to create various geometrical patterns or formations.

Examples

2 beats + 2 beats = 4 beats
2 beats + 3 beats = 5 beats
2 beats + 4 beats = 6 beats
3 beats + 3 beats = 6 beats
3 beats + 4 beats = 7 beats

Go through such movements and discuss in the class, how such movements relate to the said action.

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Chapter 14
Harmony in Motion

India boasts of a rich tapestry of traditional dances, each deeply rooted in the country's diverse cultural heritage. These dances are not merely an expression of movement, but also convey stories, emotions and spirituality.

A traditional dance may be *shastriya nritya* or *loka nritya*. The variety of dance in our culture spreads different fragrance that are unique in nature.

We have numerous instruments, properties, costumes, languages and cultural beliefs that are performed by several groups of people. Such traditional dances uplift our nation and reinforce societal and moral integrity.

Now, it is your responsibility to preserve and protect our rich cultural heritage of dance.

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Activity 1: Our Traditional Dance

Choose any traditional dance of your region and the song related to it.

Dance in a rhythm with the instruments used in your region.

Bihu

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Sidi Dhamal dance from Gujarat

Example 1: *Bihu* of Assam uses an instrument called *dhol* and a unique wind instrument made of buffalo horn called *pepa*.

Example 2: *Sidi Dhamal* dance is from Gujarat. It uses big drums as an instrument during performance.

Are you ready to perform? Just wait for a moment. Have you discussed what props (if any like pots, sticks, rings ...) you will use in your dance?

Do you have an idea of the costumes used in a particular dance that you are going to perform?

All dances in India are rooted in our cultural heritage. Not only does the dance consist of movement, rhythm, music but also includes costume, prop, make-up and stage position.

Activity 2: Making of Dance Jewellery and Props

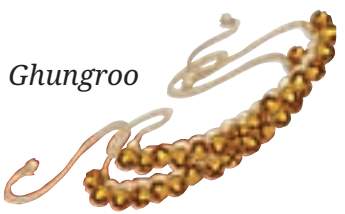
Discuss with your respective groups about the costumes required for the dance. Try to make it yourself using cardboard, coloured paper, decorative ribbons, etc.

Example: Dance jewellery like a necklace, a head dress, a Hanuman face mask and a queen's crown.

Earrings

Necklace

Headgear



Ghungroo

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Activity 3: Draw a Jewellery or Prop of Your Choice

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Try to make them by using paper, cardboard, fabric, etc.

Dancing with a net

Musicians sitting for a programme

Activity 4: Knowledge of Performance Space

Discuss the following in the class:

- Placing the required props on the stage without distracting the performance.
- Designing costumes that feel comfortable (lifting hands and legs, jumping, flipping, etc.) to dance in.
- Entry and exit from the stage through two sides. (Refer to the stage structure in the theatre section.)

Different dance forms have different props and stage decorations. Hope every element of dance is clear to all.

Till now, you have worked in small groups. Going forward, you will be working as a collective group consisting of all the members of the class.

Now, you are going to explore a new thing!

Dance Drama (*Natya*)

We are not only aware of the word 'dance' but also 'drama'.

Will it work if we combine both dance and drama?

Dance drama or *natya* is a form of creative expression where the participants use dance as a means to tell a story or convey a message using steps, body and *hastamudras* often accompanied by songs and music.

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Dance drama requires — coordination, expression and collaboration among performers.

Coordination

Expression

Collaboration among Performers

Dance drama brings a narrative through the art of movement and acting in tandem. Dance dramas can be inspired by various themes, cultures or historical events, providing a rich and diverse platform for artistic exploration.

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Activity 5: Sharing a Story of Nature

Search and discuss a story related to nature or environment, or the freedom movement that conveys a moral value to society.

Examples

Stories related to—

- Avoiding plastic use.
- Saving waterbodies.
- Excessive use of a mobile phone.
- Organic farming.
- Equality in education.

Note: Choose a story from the English or any other language textbook.

Choose and share an appropriate story in the class that you can relate to your surrounding situation and region.

A script is a written document containing dialogues, songs, action, and direction for the performance or presentation of dance drama, *natya*. In dance, dialogue is mostly through *hastamudras* though words can also be used.

Think ...

Discuss ...

Write ...

For a selected story or a poem, try to write a script and share ideas with each other to create a *natya*.

While writing the script, think of dialogues with *hastamudras*, characters, costumes, props and stage requirements.

In this activity, you are giving life to all characters of the story.

Practice *hastamudras*, hand and body movements for *natya* performance.

Compile elements of rhythm, steps, movements, *hastamudras*, and postures into the poem and practice.

Also, identify dance with the rhythmic patterns using *bols* or *collukettus* (for example, *tha ka dhi mi*) and *sargams* (often learnt in music class) which are incorporated in *natya*.

Practice facial expressions which are a key element in *natya*. All of you have to work collaboratively for a systematic outcome of your *natya*.

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Activity 6: Choreography and Performing *Natya*

Come together and choreograph a *natya* which comprises dialogues, rhythmic music, dance beats and movements by working as a team.

In this stage of choreography, we need to look into the props, costumes, jewellery, stage decoration and so on.

Practice with the props, beforehand while performing so that you can handle them comfortably.

Once the choreography is done, it's time to practice.

Practice! Practice! Practice!

The key element of success is practice ...

After practice of *natya*, now it's time to rehearse on the stage.

Well done!

Perform your *natya* in front of your class or a large audience.

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Chapter 15

Dances of Our Land

Let's start our dance journey! Get ready to put on your dancing bells and dive into the world of dance!

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Dances of Our Land: Exploring Local Rhythms and Movements

This chapter is all about discovering the great dance forms that make our country colourful and lively.

Let's take a closer look at the dance forms that are present in your surrounding.

In this activity, you are going to discover the dances that belong to your region. From the rich traditional *loka nrityas* to the energetic beats of local celebrations, these dances are deeply rooted in our society.

Get ready to discover the dance forms that exhibit the spirit of your region, and make the dance floor come alive with rhythm and joy!

Activity 1: Exploring Regional Dances

List out the names of different regional dances in your region. Discuss it with your friends, parents and teachers.

Choose any regional dance and conduct a field trip to visit the local artists. You can also watch their videos.

If possible, conduct a small workshop with them, and find out the ideas and purpose behind the local dance form.

Try to learn the postures, gestures and the graceful movements of the same.

In this way, you can have an exciting journey of your own regional dance forms.

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Garba dance from Gujarat

Tabla

Dhol

Dandia sticks

Observe the splendid swirls, beautiful twists, magnificent movements, graceful steps, colourful costumes and cathartic emotions of the dance which is a bundle of positive energy.

Examples

The method of recording observations of the dance form during a field trip.

Garba Dance from Gujarat

A. Introduction

Thisdanceformisperformedduring the festival of *Navaratri* wherein Goddess Durga is worshipped. This dance is a celebration of culture and tradition along with the exhibition of community spirit and togetherness.

B. Characteristics of Dance

- Vibrant and energetic movements.
- Rhythmic clapping.
- Circular patterns created by dancers moving in concentric circles.

C. Accompaniments

- Traditional folk music.
- Instruments like *dhol* (drum), *tabla* and *dandia* sticks.

D. Costumes

- *Chaniya cholis* (*gagra*) for women.
- *Kediyu-kafni* (a type of dhoti and kurta) for men.

Exploring Other Dance Forms

Here, you are going to explore the local dance forms of other regions of our country.

In this dance journey, instead of learning a single local dance form, you will also be exploring other dance forms.

Activity 2: Exploring other Dance Forms

Watch videos of other regional dance forms.

Come on ... sit together and have a fruitful discussion regarding the dances of other regions.

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States	Name of the Dance	Accompainments	Costumes	Occassion of Dance
Kerala	*Thiruvathira Kali:* performed by women.	Graceful rhythmic dance with claps accompained by a folk song.	Simple Kerela style costume of *Mundu* and *Vesthi*, with traditional Kerela ornaments.	On occasion of *Thruvathira, Shivratri, Onam* and some other festivals.
Odisha	*Saila*: performed by tribal community.	*Dhol* (barrel-shaped drum), *nagara* (kettle drum) and flute.	Colorful *sarees* and *dhotis*, tribal jewellery beads, shells and metal ornaments.	On occasion of *Chaitra Parva* festival in the beginning of agricultural season.
Kashmir	*Rouf*: performed by women in a group.	*Tumbaknari* (a small kettle drum), *rabab* (a stringed instrument) and harmonium.	Kashmiri attire *pheran* (loose, long robe) with colourful embroidered dress, jewels: earrings, neckless and bangles.	Performed during *Eid*, *Baisakhi* and *Navroz*, as well as weddings, harvest celebrations and other social gatherings.

List down the states of our country with their respective dance forms. Some of the states have been shown here as an illustration.

You can arrange the information on different dance forms of various regions in a tabular form. Amazing! Well done. Let's move to the next level of our dance journey.

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Comparison of Regional Dance Forms

In your dance journey, you may have come across many local dance forms. Going to the higher level, compare and contrast the local dance forms of your region with those of the other regions.

States	Name of the Dance	Accompainments	Costumes	Occassion of Dance

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Activity 3: Comparison of Regional Dance Forms

Suppose you belong to Rajasthan and choose the local *Kalbelia* dance form. Now, compare this with another local dance called *Nongkrem* dance of Meghalaya.

Create a Comparative Chart as shown below —

Dance Form	Kalbelia	Nongkrem
State	Rajasthan	Meghalaya
Costume	Women wear upper body cloth (*angrakhi*), head cloth (*odhani*) and lower body parts (*lehenga*) embroidered with small mirrors.	Women wear traditional costumes while men are often adorned with vibrant colours holding swords and white yak hair whisk.
Purpose	Associated with rituals, often depicting mythological stories. Special dances are performed during *Holi*.	Celebrated during autumn to please the powerful Goddess for plentiful harvest and prosperity of people.
Performers	Dance by women and song by men.	Both men and women.
Accompainments	Accompanied by traditional folk music and woodwind instruments like *Pungi*, and percussion instruments like *Dufli*, *Been* and *Khanjira*.	Accompanied by traditional music including the drum and wind instrument like *Tangmuri*.

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Dance Form		
State		
Costume		
Purpose		
Performers		
Accompaniments		

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Activity 4: Project on Regional Dance Form

Do you remember Activity 1, where a field trip was conducted for studying the local dance forms?

Prepare a project on a local dance form by drawing or pasting related pictures. Choose a folk song (related to dance) and make a note of it. Paste the handmade craft models of jewels belonging to a particular dance form.

Finally, present your project in front of all teachers and friends.

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Activity 5: Notes on Renowned Dancers

Write a brief note on renowned modern Indian dancers of your choice. Write creatively and paste pictures. Along with this activity, try to imitate the moves, postures and gestures of the renowned dancer.

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THEATRE

"एतद्रसेषु भावेषु
सर्वकर्मक्रियासु च।
सर्वोपदेशजननं
नाट्यमेतद्भविष्यति।।" ।। 113 ।।

Etadraseṣu bhāveṣu
Sarvakarmakriyāsu ca|
Sarvopadeśajananam
Nātyametad-bhaviṣyati||

Meaning
Drama will be educative to all, through the actions, situations and emotions arising out of it.

Source: Natyashastra, Chapter I

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Theatre for Middle Stage

Creative, Positive and Joyful

In a subject like theatre, which is about stories, expression and imagination, there will be no wrong answer. Encouraging students to think out of the box, experiment with ideas and express themselves in unique ways would be an ideal environment. A classroom that feels safe for a child to share their ideas freely, without being mocked at or laughed at is what will make a theatre class fruitful. Building this mindset in teachers as well as among the children to encourage mutual respect and support among classmates is a great way to foster holistic learning.

Connect Theatre to Real World Skills

As the children begin to understand more about the world around them, facing situations and handling emotions that are more complicated than before, theatre becomes even more relevant. Emphasising the skills gained through theatre becomes crucial. Emotional skills like empathy gender and handling failure along with life skills such as public speaking, problem-solving and teamwork help students recognise the practical applications of theatre, beyond being an actor or a director.

Attend Performances

Encouraging students to watch live performances or bring guest artists and expose them to professional theatre and inspire their own artistic aspirations would go a long way in theatre education.

Understand Individual Learning Styles

Recognise and accommodate diverse learning styles within your class. Some students may thrive with hands-on activities, while others may prefer written or visual learning. Provide an option for the child to choose their mode of communication (written or oral) and keep the focus on the conceptual understanding. This takes away the stress from the child's mind to allow free thinking and creativity.

Emphasise Collaboration

Theatre is a collaborative art form. Build in teamwork and communication skills by incorporating group activities, ensemble performances, and collaborative projects. This not only builds team skills, but also enhances individual character and aptitude.

Circle Time

A practice to be followed by the teacher in every class. The last 10 minutes of the period are allotted to this circle time. All children, along with the teacher sit together, for what seems like an informal reflection of thoughts and opinions. Children open up freely when they know there are no expectations, no marks or grades attached. This can be a source of crucial information that no test or exam can provide. But this is informal only for the child. The teachers are required to take notes for themselves, which can be applied in their next lesson plans.

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CHAPTER 16
EMOTIONS UNVEILED!

SCENE 1
UNDERSTANDING EMOTIONS

As we start our first theatre class, write one word to describe how you are feeling.

We will now explore, experiment and play with emotions! Sounds like fun? Let us now get on the HOT SEAT.

Instructions: The default position is — heads down. Eyes closed. Pay attention.

You will hear a story. Listen to it carefully. Start imagining. Be fully involved in the story. The story suddenly stops and you will hear the word — 'LOOK'. You have to look up quickly and react to that situation in the story where it stopped.

Basic: Simple situation that ends in a dramatic reaction.

Concepts introduced

- Emotions in life, emotions in drama
- Indian and western views
- Mask making

0680CH16

Example 1

Default Position

A school trip is announced and you are excited to tell your mother. You are walking on the road, it starts raining. You started running.

Since you cannot see well, you miss a step and fall into the drain ...
Now ... LOOK!

Advanced: Story continues after the first reaction. They FREEZE in the last reaction and continue to listen ... and react at LOOK. Many twists and turns can be brought into the story, asking for a reaction at every twist in the tale!

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Example 2

Default Position

You are the princess, who is riding a horse in the forest. When you hear a familiar voice, you turn back. That face looks very familiar.

You try really hard to recall … and recall. It is the person in the ancestral photo which is 500 years old.
Now … LOOK!

Freeze

You then try to escape from this person. But he is following you. You go faster … that person trips on a rock and something falls out of the pocket. The toy you were playing with yesterday! LOOK!

Freeze

'How did my toy from yesterday reach him? Oh wait … I lost it in the bushes outside the palace.' Cousin who was playing with you must have stolen it. You take courage and pull the coat to reveal his true face. It is your naughty cousin! LOOK!

Extended: Children volunteer to create stories of their own and narrate with 'POSITION', 'FREEZE' and 'LOOK', while the other children react.

It is Circle Time!

- Make a list of all the emotions we experienced today.
- What do you think was the most complicated emotion? Why?
- Is there a feeling or emotion you can't name? Can you describe it?

You know, there are some situations when you can feel two emotions, at the same time. For example, you are playing with your friends and you

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lose the game because one of them cheated. What are the two emotions? sad (for losing the game) and angry (a friend cheated).

What emotions would you feel when you see a puppy getting drenched in the rain, but you cannot go out to help because you have a cold and it is raining heavily.

_____ and _____

We all go through such combination of emotions. Sometimes it could be three emotions too! But that is fine, as long as you know what emotions you are experiencing. Since you can now not only identify your emotions but can also name them; it is very important to look within yourself in different situations and identify what you are going through.

All of us go through many emotions every day. People have been thinking about emotions for many centuries. We, by just playing a game, could list out so many names of emotions. Imagine how many they must have listed after having worked on it for years! How many do you think they must have listed? 50? 100? More? Actually, it is … NINE!

Just nine? How? What about the others? Who are these people?

After years of study, observation and analysis, the ancient *rishis* of our country classified emotions into the concept of *'Navarasa'*. Can you believe that all the emotions that we have discussed, can be categorised under these *nine rasas?*

This is primarily done on the basis of two fundamental elements — *rasa* and *bhava.*

Bhava

Dominant state of mind.
Based on perception, thoughts and attitudes, it does not change easily.

leads to

Rasa

The emotional essence.
The resulting experience that is felt in a situation, feeling or sentiment.

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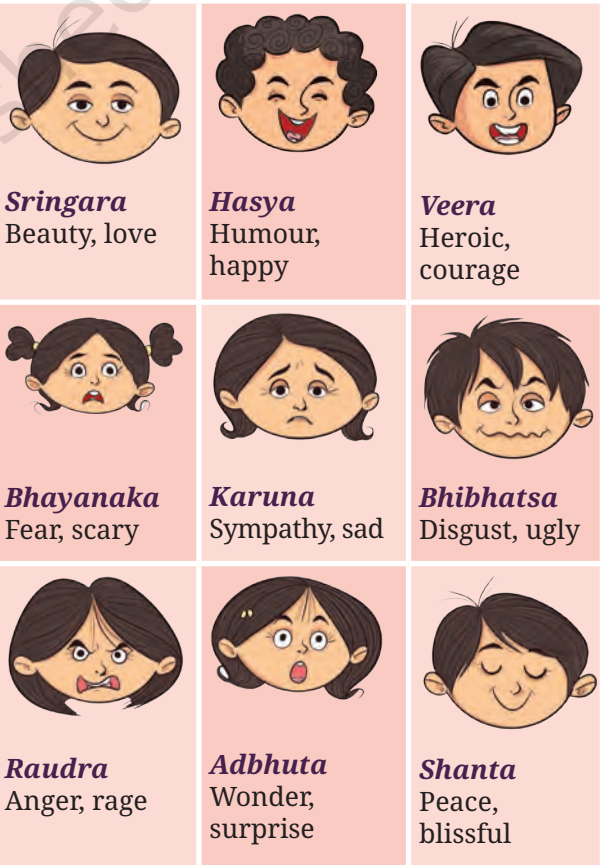
Have you noticed this—in a situation, what you feel is different from what your friend feels? The reason is the difference in *bhava* between you. Because you had a different *bhava* (different attitude or thought) it gave rise to a different *rasa* (feeling that was experienced).

Examples

1. You are watching a match of your favourite sport with your friend. Your team wins. You are thrilled. Your friend is happy but not very excited because his favourite player did not score well.
2. You are having lunch with your friend. A bully in class comes and makes fun of both of you, laughs and goes away. You get irritated, but put it away and say 'who cares'. You notice that your friend is crying in a corner, feeling very hurt.

In both these cases, though the situations are the same, what emotion and experience rise (*rasa*) depends on what basic attitude or thoughts you have (*bhava*).

The great *rishis* of India, had thought of this in their work on emotions and the human mind. Based on their study, they classified the *rasas* (our experience) into *navarasas* (nine *rasas*).



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Now, you can fit all the emotions that we have discussed, into one of these nine *rasas*! Try doing it.

Navarasa Game

Play this fun game to get familiar with the *navarasas.* Draw the *navarasas* in a circle in the centre of the room. All children go around the circle when the music is played. The music stops and the *rasa* that is nearest to the child should be expressed. The learner who will not be able to perform, will go out of the circle. Music is played again and so it goes on. Alternatively, nine boxes can be drawn on the floor instead of a circle.

This concept of *rasa*, is a very small part of the big work on performing arts. It has everything from the most basic idea of how to read a story to the possibility of attaining *moksha* through the arts! It speaks about everything including make-up, costume, lights, music, dance, rehearsals, discipline, safety and responsibility of the arts towards the audience. This great work on the performing arts is called *Natyashastra*, written by Bharata Muni.

An interesting story of how it all began, called *Natyotpatti* (birth of performing art)

1 Brahma, the God of all Devas, noticed that the Devas had become very demotivated and lazy. They wasted time doing nothing.

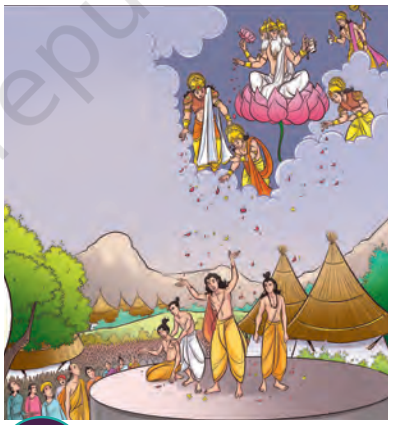
2 Brahma then picks dialogue from *Rigveda*, movement from *Yajurveda*, music from *Samaveda* and emotions from *Atharvaveda.*

3 He created a unique book *Natya Veda*. He gives it to the Devas hoping they will like it and use it.

4 But the Devas don't understand anything in *Natyaveda.* They are very confused.

5 So, Brahma calls an intelligent Rishi—Bharata Muni and asks him to simplify the Natyaveda so that everyone understands this.

6 Bharata Muni then writes the *Natyashastra.* He gets his 100 children together to apply the *Natyashastra* and presents a performance.



7 The Devas are thrilled looking at the performing arts. They shower praises and appreciation and adapt it in their lives.

This story tells us that the *Natyashastra* is a book on the performing arts that includes the knowledge extracted from all the four *Vedas* and more! It is also called the fifth *Veda*! This story of *Natyotpatti* is how the actual book of *Natyashastra* begins. If you have read this story, it means you have started reading the *Natyashastra* itself! We shall continue learning more about it in the forthcoming classes.

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Scene 2: Exploring Emotions

We have so far learnt about facial expressions. You have understood how every part of your face contributes towards showing what you are feeling inside. But why only the face? Haven't we learnt that there are two other important aspects that help us in communication? They are — voice and body language.

Let us try to explore the same *navarasas* through voice and body language!

Now, let us play the same game of Hot Seat. But this time, when you hear 'LOOK' you should use your voice and body language to react to the situation. Sounds fun?

Instructions: The default position is, heads down, eyes closed, pay attention.

Listen to the story carefully. Be fully involved in the story. The story

Example

***Raudra* — Anger or Rage**

Face Expression	Body Language	All combined

Make simple drawings for another *rasa*.

Name of the *rasa* _____

Face Expression	Body Language	All combined

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suddenly stops and you will hear the word — 'LOOK'. You have to look up quickly and react to that situation with voice and action.

Basic: Simple situation that ends in a dramatic reaction.

Advanced: Story continues after the first reaction. They FREEZE in the last reaction and continue to listen … and react at LOOK. Many twists and turns can be done in the story, asking for a reaction at every twist in the tale!

Extended: Children volunteer to create stories of their own and narrate with 'POSITION', 'FREEZE', and 'LOOK', while the other children react.

It is wonderful to see how you are not only able to identify the emotion in the situation but also express it using your face, body and voice. Like we were wondering how people must have looked at and analysed emotions centuries ago and explored *navarasa* in India. We will now look at how emotions in performance were looked at, in other countries.

It is Circle Time!

- Make a list of emotions we experienced today.
- Was it easier when you added voice and action? Or were facial expressions easier?
- Is there a feeling you can't name? Can you enact it with voice, action or expression?
- Observe the emotion you feel repeatedly in one day.

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Map not to scale
Artist representation

Dionysus — Greek God of entertainment

An ode is a type of lyric poetry for glorifying an event or person.

The oldest known origin of performing arts outside of India, is the Greek Theatre, around the fifth century BCE.

Dionysus, the God of entertainment, was responsible for maintaining a good crop harvest of grapes — the main agricultural produce in Greece. Back then, the people of Greece used to celebrate the Dionysian festival to please their God. During this, they used to sing hymns in praise of Dionysus and the chorus was called *Dithyramb*. As a part of the ritual, a goat was sacrificed while the songs were sung.

Songs sung during the goat sacrifice ritual (ode) led to the term 'Tragodia' (Trag — Odia), which means the 'Song of the Goats', which led to the term, tragedy.

Stories and performances based on this were the first plays. They were all tragic plays. They were serious and had a sad ending with the protagonist (the main character) of the play either being punished or dead.

More and more such stories were being performed and many years later, (around the fourth century BCE) the stories began to see changes where there were happy endings and enjoyment in the story. This was the beginning of comedy. The origin of the word comedy, similar to tragedy, is from the Greek terms — 'Komos' (enjoy) and 'Odia' (song). Comedy dramas have a happy ending. These include elements of humans, animals and Gods in their plays. They also included dance sequences and a dialogue directly with the audience or the playwright.

Observe this picture of a Greek theatre performance. What do you notice? All three actors are wearing masks.

A Greek play in action

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Masks were an important part of Greek theatre. This is also linked to the reason why they preferred tragedy.

Tragedy is actually serious and sad. Did the Greeks like to be sad and cry all the time? No. It helped them to release their suppressed emotions and pain. This is called catharsis. You will learn more about it in higher grades. Masks helped in relating to the character and not the person acting.

You must have seen these masks many times, right? But what do you think they represent? You can guess from what we have studied.

Tragedy and Comedy

So the next time you see these masks, you know the story behind it.

It is Circle Time!

1. Share an example of how you observed the idea of *bhava* and *rasa* to understand a situation.
2. Try connecting the *Navarasas* (from ancient India) and tragedy-comedy (from ancient Greece).
   - What *rasas* can be included under tragedy and comedy?
   - Are there more emotions that cannot be classified under these?
3. Make a list of all the emotions that you have gone through in a day. Give each one the equivalent name of the *rasa*.
4. When you read a storybook, mark every emotional moment with the name that has been discussed.

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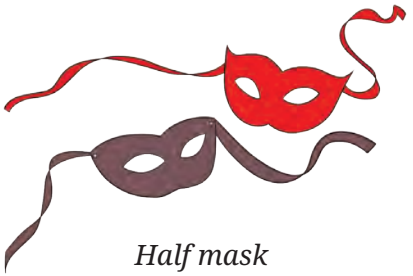

Half mask

Full mask

Activity — Masks and Emotions

Let us explore the emotions through masks. But masks cover the face and the face is the way to show emotions. How can masks show emotions?

Masks are emotions and characters that you can wear and act!

Though there are numerous types of masks, we will explore two of them.

Be careful while using scissors and glue, use them under the supervision of your teacher!

Cardboard Masks (half): (Cardboard, scissors, glue and colours).

- Draw the layout of the face, make sure you get the symmetry right. A simple way to achieve a symmetrical design is to fold the paper (see pictures).
- Mark the eyes and nose, this way both sides will come symmetrical, add different shapes and designs to bring out the eyes, nose and ears, or any other feature as desired.
- Add extra features creatively with coloured paper and glue.
- To make the cardboard according to the shape of the face, make sure you bend it, cut out an angle and then paste it.
- Make two holes near the ear area of the mask to tie a thread or elastic.

Fold paper in half and draw the outline

Cut on the line with scissors

Use the edge of the table to slightly bend the cardboard

Decorate your mask with colours, shells, feathers or anything you want

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Paper Masks (full): (old newspaper, one balloon, glue, scissors, colours).

- Tear pieces of paper (newspaper or regular paper), wet it in water and apply it smoothly on the surface of the balloon.
- Cover half of the balloon as in the picture. The paper must overlap on the edges. Reapply layers of wet paper to bring out the different contours of the face.
- Allow it to completely dry. This process of applying a wet layer of paper, waiting for it to dry, reapplying layers and getting the desired shape might take around three days.
- Burst the balloon and cut the paper to define the shape.
- Paint the mask according to the characters, use different colours to bring out different emotions and expressions.

There are different purposes that a mask serves. The use of masks in performing arts is diverse and spans across various cultures and theatrical traditions. Whether conveying characters, cultural symbols or deeper meanings, masks are a powerful and versatile tool in the world of performance. India has more than 50 types of classical masks.

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Pieces of wet paper on a balloon. 5–6 layers. Last layer with glue

After dries fully, burst the balloon to remove it

Cut outlines to define shape (take the help of an adult)

Decorate it with colours and any other material

Group Activity

- Make groups of 3–4 students.
- Pick a *rasa* from the *navarasa*.
- Identify designs from your local culture.
- Create a mask in that *rasa* (emotion) with your local cultural design.

Note: You can choose to make —

- Cardboard full mask.
- Paper mask with a balloon.

Examples

Culture: It has tribal design and *Warli* art from Maharashtra.

Emotion: Eyebrow and eye design show an angry emotion (*Raudra*).

Here are some examples —

Show Emotions		Show Culture	
Joy	Anger	*Purulia Chhau* (West Bengal)	*Chaam* (Laddakh)

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CHAPTER 17

LET'S DESIGN

STAGE TECHNICALS 1

In the realm of design,
makeup weaves a tale,
Brush strokes on faces,
emotions set to unveil.
Costumes, a canvas for
characters to shine,
On the stage, design harmonises,
a visual symphony divine.

Concepts introduced

- Make-up and costume design
- Stage
- Script writing

SCENE 3: THEATRE PRODUCTION

In any successful performance, we see the actors perform and get the appreciation. But for the actors' performance to have a full impact on the audience, the effort and work of all these departments are very crucial. We are now going to explore the basics of the following departments —

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- Make-up
- Costume design
- Stage layout

Your face is the first thing that people notice about you. So, for an actor, to look convincing on stage, the first thing that has to be considered is make-up.

Make-up

Have you noticed that actors have colours on their faces? Some look good, some look scary and some look funny. This is what make-up can do! It is all planned as per the roles they play in the drama performance that they are a part of. Everyone performing on stage needs to put on make-up, irrespective of gender, age, community, etc.

If you ask, but why? Why is make-up necessary? We don't wear

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Make-up room, also called green room, should be bright, well-lit and airy

make-up in our everyday life. Why is it necessary for the stage?

Here is your answer —

1. **Visibility and Projection:** Make-up enhances facial features, ensuring that expressions and emotions are projected to the audience, even from a distance.
2. **Character Transformation:** Make-up is a powerful tool for transforming actors into characters. It allows performers to look old, younger or adopt specific features necessary for the role, enhancing the overall authenticity of the performance.
3. **Highlighting Facial Expressions:** Make-up helps emphasise key features such as eyes and mouth, so that subtle nuances are visible to the audience.
4. **Harmony with Stage Lighting:** Stage lights can be intense and may distort natural skin tones. Make-up is applied to create a balance, preventing actors from appearing washed out or overly dark under the stage lights.
5. **Historical and Theatrical Styles:** Depending on the play's setting or genre, make-up can be essential for capturing the styles. It allows actors to fit into specific time periods, cultures or fantasy worlds envisioned by the director.

In essence, make-up for stage actors is not just about 'looking good' or aesthetics. It is a practical and artistic necessity, as it contributes significantly to the success of a theatrical performance. It enables actors to communicate effectively with the audience, enhances their portrayal of characters and contributes to the overall visual impact of the production.

Depending on the play and role, there are different types of make-up.

- **Straight make-up:** Simple, basic highlight of features.
- **Character make-up:** Elements of age, profession, personality and situation are shown.
- **Special effects:** Adding wounds, scars or additional features like horns.

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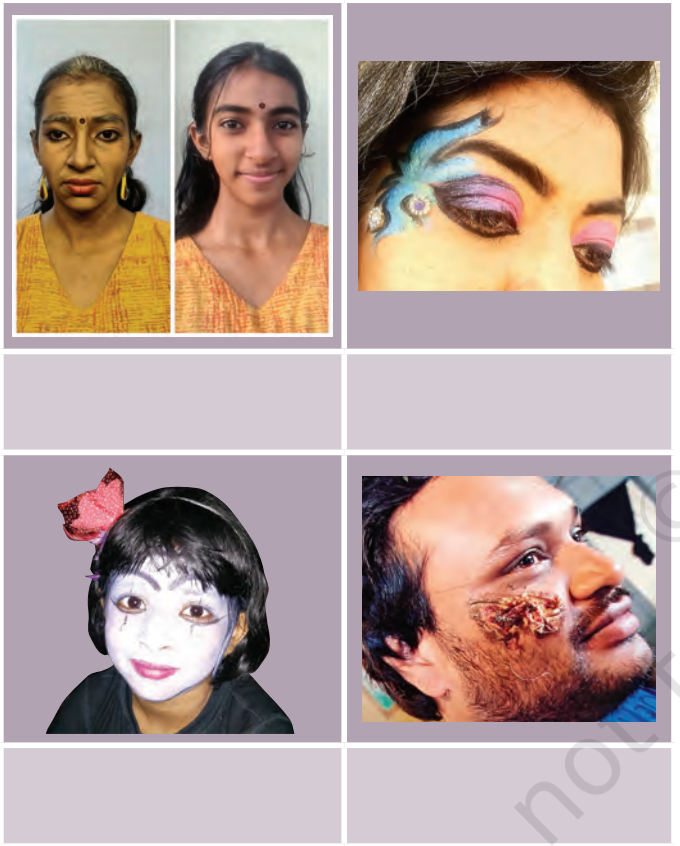
Identify and write the type of make-up based on the description above



- **Fantasy or abstract make-up:** Creating unique, unfamiliar characters with unusual colours.
- **Mime or pattern make-up:** A bold, striking face cover that is usually neutral.

Face is the first thing that people notice. The next most important thing, is the clothes and accessories. A person's character is defined by the kind of clothes they wear. So, invariably for characters on stage, what is very crucial is—

The Costume Design

We wear different types of clothes on different occasions. The clothes you wear at home are different from the school uniform. Likewise, the clothes you wear to the temple during a village festival are different from your night clothes. Right?

Similarly, an actor wears different clothes to portray different characters. It helps the audience to recognise and relate to the character.

While there are so many kinds of clothes and options to choose from, how does one even start to decide what works for the character? Here are some points to start off—costumes are designed according to the following categories:

- **Gender:** Clothes are different for men and women.
- **Age of the character:** People dress differently at different ages.
- **Timeline of the play:** The fashion of a culture evolves and changes as time progresses. (Jeans and pants did not exist during Maharaja Shivaji's time.)
- **Geographical location of the story:** Differences in cultures and countries. (Traditional clothing of Karnataka is different from Bengal).

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- **Occupation of the character:** A police officer, a lawyer and a doctor.
- **Features of the character:** A person wearing shabby clothes and neatly dressed.

How are all these elements brought about in design with the use of:

Fabric or Material: Match the time period and the geographical location—using synthetic chiffon for a story in the Himalayas of ancient India—is not possible because chiffon did not exist in ancient India and this would not suit the cold weather in the Himalayas.

Colours: They represent numerous things like:

- Time period (neon blue is preferably not used for a scene in the *Vedic* period).
- Each colour of character represents a meaning. (Negative character has dark shades.)
- Cultural aspects (red is not used in mourning or funeral scenes).

Patterns and Designs: There are some patterns on the clothes that are exclusive to the royalty, some represent tribal culture while there are some exclusive to a rural setting.

Styling: Jewellery, accessories like crown, *dupatta*, belts, bags, eyewear.

Write below what you understand about the character based on costume

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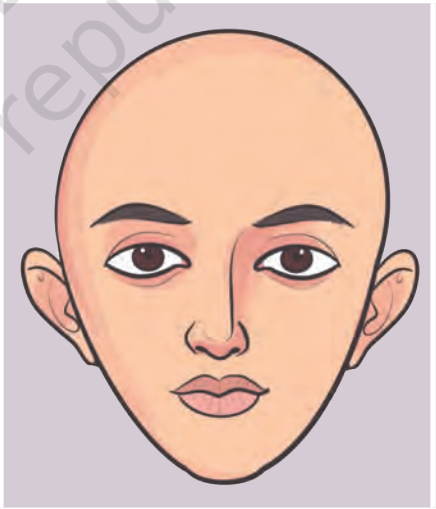
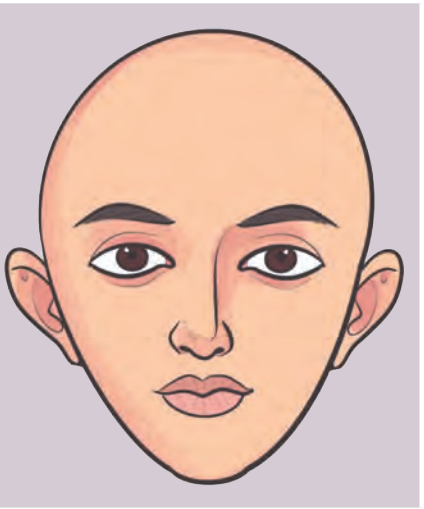
Example

ACTIVITY — YOU DESIGN!

The first step of design is planning and that is done through drawing.

1. **Make-up plan:** Draw hair and head gear colour it with the make-up required to bring about the character below. You can do it in your notebook and try multiple times.

Feel free to make it as creative and interesting as possible. Use crown, head gears, *topi*, hairstyle, etc. Make sure you make it look like the character of a person who actually existed (like Gandhiji, Subhash Chandra Bose, etc.). Keep it as simple but as accurate as possible.

Chandragupta Maurya	Folk dancer	Subhash Chandra Bose	Moon God
			

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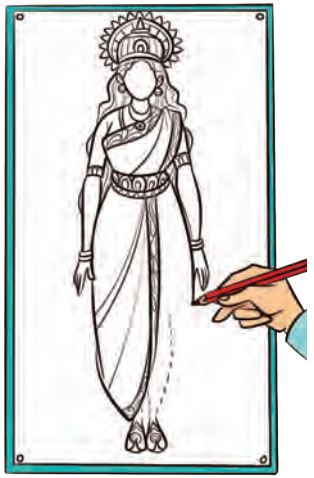

Example

2. **Costume Design:** We will now try designing costumes, in the same way!

The same characters that you designed make-up for, now design the costumes!

Keep in mind the time period, nature of work, colours and other details. You can either draw or paste pieces of fabric as shown in the picture.

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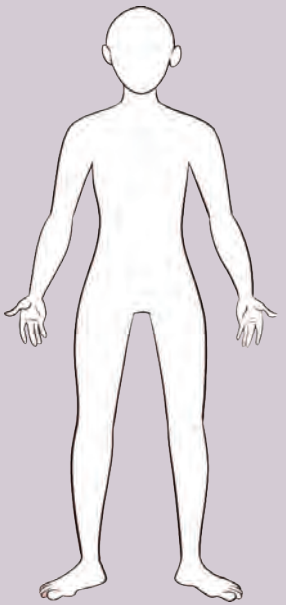	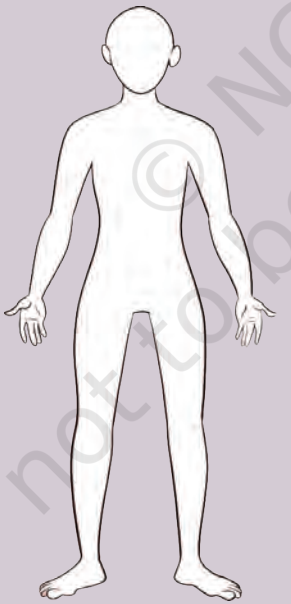	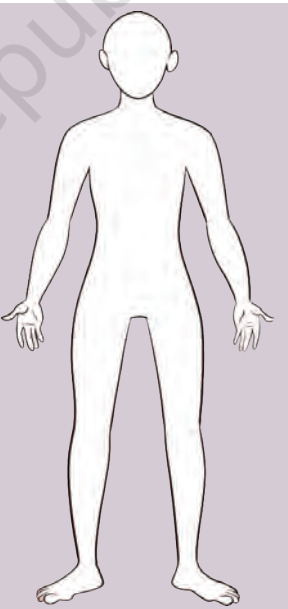	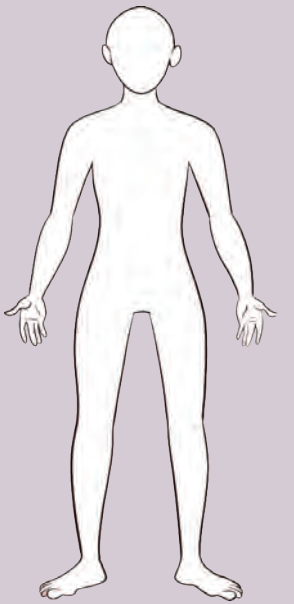

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So, costumes are on, makeup is done, but, where do you stage it?

The answer is right there in the question!

On a Stage!

A stage is any place where you perform a play. There are various types of stages that we can observe throughout the history of theatre.

Plays have been staged in so many venues, starting from the Indian *Natyagruha*, Greek 'Theatron' (carved out of mountains) to the Globe Theatre (in a palace like setting), to the streets and finally to the modern indoor auditorium named proscenium. The proscenium is the most popular and commonly used structure in today's shows.

The Proscenium

The origins of the proscenium stage are directly linked to the scientific discoveries of electricity and the light bulbs.

Previously, most of the plays happened either during the day when the sunlight lit the stage or at night, when they relied on heavy oil lamps to light the stage, as these were practised in ancient times. Later, with the help of electricity and light bulbs, many aspects of light and intensity could be controlled.

This allowed theatrical performances to be done indoors, where neither the burning hot sunlight, the cold winds nor heavy rains would prevent shows from being staged.

Stage Trivia

The word 'Theatre' originated from the name of the Greek performance space 'Theatron'.

Parts of the Stage

Side Wings: The sides of the stage are divided by wings, which help actors to take entries and exits from the stage.

Apron: It is a curved space that extends from the stage area onto the audience area. This space is generally used to place foot mikes and foot lights.

Proscenium: The proscenium is the frame or arch that surrounds the stage in a proscenium theatre.

Cyclorama: A large light blue or white fabric stretched across the

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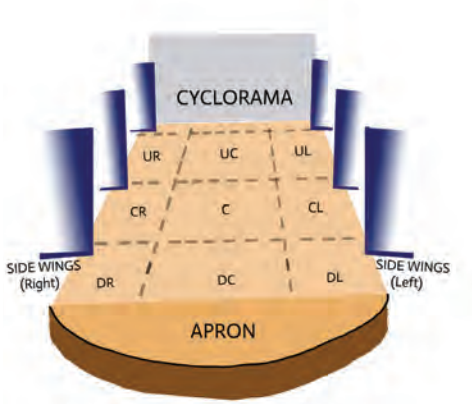

PARTS OF THE STAGE

C — Centre
CR — Centre Right
CL — Centre Left
UR — Up Right
UC — Up Centre
UL — Up Left
DR — Down Right
DC — Down Centre
DL — Down Left

back wall of the stage used to reflect lighting equipment and create effects such as sky, clouds, etc.

Activity

In order to put together all that has been learnt, do the following —

1. Pick your favourite story.
2. Identify two of your favourite characters. Design costumes and make-up for them. Create your own. Don't copy from the storybook you have read.
3. Make a cardboard model of a stage with side wings as given in the picture. This can be done in groups.
4. Plan how one scene can be enacted on stage, by placing the set and properties (chairs, table or tree, hut, etc.).

Alternatively, make a drawing of this in your book.

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SCENE 4: Write, Right

A script is the storyteller's brush, painting worlds with words, inviting characters to dance and crafting the magic that captivates the audience.

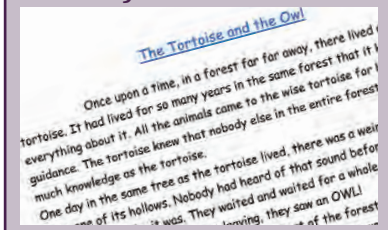
Having a good script is the first step towards a successful performance. Just like the foundation of a building is the most important aspect of having a strong structure, the right script creates the right base for all the creativity and talent to grow.

Let us first start with understanding the words and terms that are commonly used—story, drama, script, and dialogue. Are they all the same? No!

A drama is a story being told in a live format. Characters come to life and situations happen in front of you. But when it is in the form of a script (written form), it is not the same as a story?

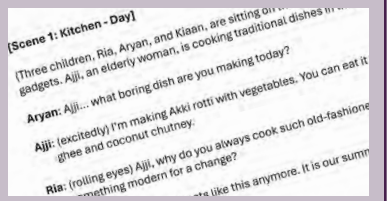
What is the difference between a story and a drama script?

A Story


The Tortoise and the Owl

Once upon a time, in a forest far far away, there lived
tortoise. It had lived for so many years in the same forest that it
everything about it. All the animals came to the wise tortoise for
guidance. The tortoise knew that nobody else in the entire forest
much knowledge as the tortoise.
One day in the same tree as the tortoise lived, there was a wei
of its hollows. Nobody had heard of that sound befor
was. They waited and waited for a whole
of the forest

Script Conversation


[Scene 1: Kitchen - Day]

(Three children, Ria, Aryan, and Kiaan, are sitting on
gadgets. Ajji, an elderly woman, is cooking traditional dishes in
Aryan: Ajji... what boring dish are you making today?
Ajji: (excitedly) I'm making Akki rotti with vegetables. You can eat it
ghee and coconut chutney.
Ria: (rolling eyes) Ajji, why do you always cook such old-fashione
something modern for a change?
like this anymore. It is our summ

Activity (In class)

Story Building Instructions: Everyone sits in a circle (can also sit at their places if a circle is not possible). The teacher will start with the first sentence. Each of you add one line to build a story. Listen carefully to what the last sentence was. You have to continue from there.

Don't be in a hurry to complete the story. Try to make the stories interesting and complex.

Basic: Each of you will tell one line until everyone gets an opportunity. The last set of children needs to make sure they conclude it.

Discussion

Was it an interesting story? Where do you think it got boring? Can you define what a story is? Is it the same as a drama script?

What are the things you notice in a drama script that are different from your storybook? Name a few that are unique.

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A story is a narrative or account of events, experiences or adventures, real or imaginary presented in a structured or coherent form. It typically involves a series of connected events that unfold over time, often featuring characters who face challenges, undergo transformations and contribute to the overall development of the narrative.

A conversation is an interactive, verbal exchange between two or more people. It is a social and communicative process where participants take turns in speaking and listening, engaging in a dialogue that may be casual, formal or structured.

A striking difference is that the story is in the form of a paragraph, while the script has 'conversations'.

I'm sure you see or hear people having conversations every day. At home, on the road, in schools—everywhere. Let us try to write a simple conversation between a shopkeeper and customer. It can be from what you have seen or completely imaginary.

Customer: _____

_____

Shopkeeper: _____

_____

Customer: _____

_____

Shopkeeper: _____

_____

Use your notebook if you want to continue the conversation. It can be as long as you want.

Congratulations you have written your first script!!

Let us now go to the next level. If you carefully observe, the script you have written is different from a drama you have watched or a story you have heard. What is it that is missing?

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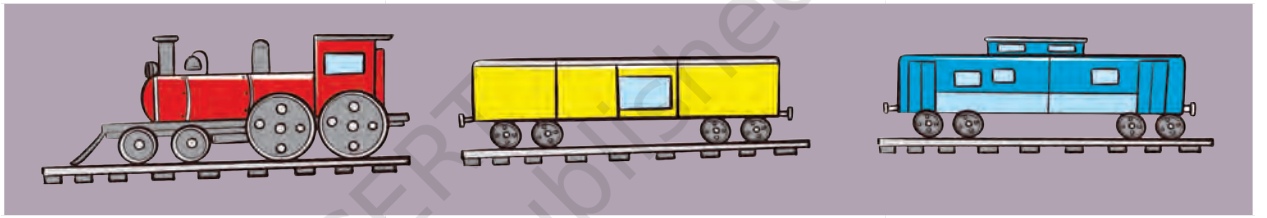
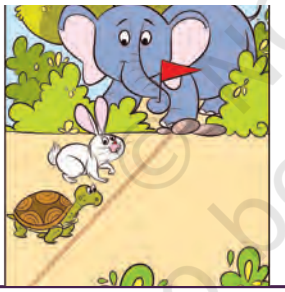
This let us know the three parts of a story or a script

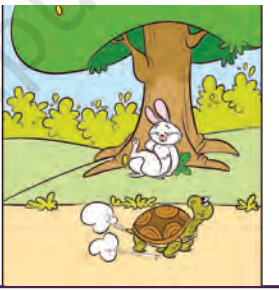
Beginning	Middle	End
Who are the characters? Where and when? What do the characters want?	What is the problem they have? What happens to the characters? How do they react to it?	Is the problem solved? How and who does it? What is the conclusion?





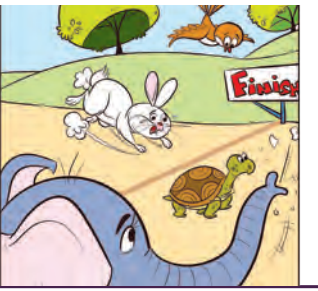
Beginning

Hare and tortoise in a race



Middle

Hare rests, tortoise overtakes



End

Tortoise wins the race, hare is disappointed.

Conflict is the struggle or disagreement between characters or elements within the story that create obstacles and take the story forward.

Conflict is a fundamental element in storytelling, as it introduces challenges, dilemmas or opposing forces that characters must resolve.

This tension is essential for building interest, engaging the audience and providing a framework for character development in a script.

If you notice the 'middle', we talk about a 'problem'. This is the most important part of any story or script. It is called — **'the conflict'.**

Here is an instance of how conflict is used in this popular story that all of us know — 'Hare and Tortoise.'

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Example 1 — Conversation without conflict

Customer: *Namaste*! I want a chocolate for my sister's birthday.
Shopkeeper: Okay. What kind of chocolate do you want?
Customer: My sister likes vanilla flavoured chocolates.
Shopkeeper: We have three varieties. Plain vanilla, vanilla with nuts, and wafers with vanilla and chocolate in it.
Customer: I will have the vanilla with nuts.
Shopkeeper: Do you want a gift wrapping?
Customer: Yes, please.
Shopkeeper: Here you go, chocolate wrapped in gift paper! It will cost you ₹ 50.
Customer: Here is the money. Thank you!

Let us see how the conflict will make a difference.

Example 2 — Conversation with conflict

Customer: *Namaste*! I want a chocolate for my sister's birthday.
Shopkeeper: Okay. What kind of chocolate?
Customer: My sister likes vanilla chocolates.
Shopkeeper: Sorry, we have three varieties. Plain, strawberry and caramel.
Customer: Oh, but my sister likes vanilla. It's okay. Give me caramel and please wrap it in gift paper.
Shopkeeper: Oh, we have run out of gift paper. Can I wrap it in a regular brown paper?
Customer: This is not fair. First, you did not have the chocolate I wanted, now you don't have the gift wrap! I will go to the other shop. I don't want anything from here.
Shopkeeper: Hey… wait… I will try to arrange it (picks up the phone and talks to someone). Don't worry. You are getting the vanilla chocolate and the gift wrap. I am getting it for you from our storage. Sorry for the trouble.
Customer: No problem. Thank you!

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Has the conflict in the second example ignited some emotion and drama into the otherwise boring conversation you saw in the first example? This is how you can make your entire script interesting.

Now, go back and check if you have a conflict in the shopkeeper conversation you wrote. Did you also have a conflict in the story building game? Let us play it again.

Activity (In class — continued)

Let's play level two of the same story building game.

Instructions: Everyone sits in a circle (can sit in their respective places if a circle is not possible). The teacher will start with the first sentence. Each of you add one line to build a story. Listen carefully to what the last sentence was. You have to continue from there.

Don't be in a hurry to complete the story. Try to make the stories interesting and complex.

Advanced: Make 10–15 chits with random phrases written, like, 'The protagonist forgets to' or 'This character is very hungry' or 'Suddenly the lights went out'. These are meant to bring a 'twist-in-the-tale' or in a more professional language, that you now know — these are 'conflicts'.

Like you did previously, contribute a sentence to the story. After every ten lines you pick out a chit, there is a twist in the tale and you have to include it in the story. Pay attention to the Beginning-Middle -End. The last set of children has to resolve the conflict and conclude.

Play this game as many times as you want. Change the order of the children. It will help you (them) to get familiar with the flow of the story, conflict and its resolution. With such an understanding of the basics, you can now get down to some serious script writing.

Here are simple steps to write your own play! First make notes in your book about the three parts —

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Start with the BEGINNING	You can then think of the MIDDLE	Finally, the END
Who are the characters (their names, age, work, etc.)? Where and when is it happening?	What is the conflict? How is it introduced? What do the characters do?	How is the conflict resolved? What happens to the characters? Conclusion.
With this in your book, you can start writing conversations.		

Popular Writers of our Times (Eng)	
Stories or Novels (Authors)	**Drama (Playwrights)**
Sudha Murthy RK Narayan Ruskin Bond	Rabindranath Tagore Shel Silverstein Taro Yashima
Reading others' works is inspiring and can give ideas for your work.	

In every story, you read or a movie that you watch, try to identify the three parts of the story: Beginning-Middle-End. Also, find out how a conflict is introduced and resolved. Write down the details —

Name of the Movie or Storybook	Parts of the Story
_____ _____ _____	Beginning _____ Middle (Conflict) _____ End _____

Write Away! Happy Writing!

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Chapter 18

In the Company of Theatre

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Imagine living with a big team of artistes who only do theatre shows everyday and earn their living through that. You will be doing rehearsals everyday, wearing costumes, make-up and performing everyday! You would eat, play, sleep and even travel with them, all for performing shows. These were called, 'Company Theatres', that existed in the eighteenth, nineteenth and twentieth centuries. Very few have survived till now!

Let us get a glimpse of this fascinating concept of company theatres that is almost non-existent now.

Company Theatre is used to describe professional companies of artists who perform theatrical

Company theatre team after a show

Concepts introduced

- Concept of company theatre in India
- Popular companies and their decline

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productions. There were such theatre troupes in Kolkata as early as the 1700s. It usually consisted of a large number of people, self-sufficient in their requirements, professionally and personally. These troupes had everyone — make-up men, costume tailors, set designers, painters, light technicians, actors, dancers, singers, writers, cooks, managers and accountants. Most of the time, it had entire families including children, being a part of it! They worked together performing shows and travelling for their entire lives.

The very first company theatre troupes that travelled to different regions in India were the 'Parsi theatre companies' in Bombay, Maharashtra, that performed plays all over India during the 1850s to 1930s.

The first Parsi theatre company called 'Parsi Natak Manḍali' performed their first play, Roostum Zabooli, and Sohrab in 1853. It was followed by King Afrasiab, Rustom Pehlvan and Padsah Faredun. By 1860, over 20 Parsi theatre groups were formed in Mumbai.

Their proscenium style productions inspired many theatrical productions all over India. Subsequently, the company theatre form picked up in other parts of Maharashtra, Karnataka and Andhra Pradesh.

Parsi natak mandali

Popular Companies, Shows and Stories

***Surabhi* Theatre** or *Sri Venkateshwara Natya Mandali* was formed in 1885 in Andhra Pradesh. Its first play was *Keechaka Vadha*. This is a family theatre company that performs stories based on Hindu

Surabhi theatre plays are known for using magic, live VFX and logic defying feats on stage

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tradition and history. This is one of the few troupes that has survived for 138 years. Surabhi Theatre still showcases the following plays—

Sri Krishna Leelalu: The exploits of little Krishna.
Jai Pathala Bhiravi: The story of folk legend Thota Ramaudu.
Bhakta Prahlada: The tale of Prahlada—a devoted child.
Maya Bazar: The tale of demon King Ghatothkacha.
Sri Venkateshwara Udhbhavam (Srinivasa Kalyanam).
Balanagamma: The story of a wicked sorcerer.

Karnataka Nataka Mandali was established in 1874 at Gadag in Karnataka. Sakkere Balacharya (Shantha Kavi) is the person behind this. Plays like *Kichaka*, *Banasura* and *Vatstrapaharana* were very popular on the stage.

Around the same time, ***Halasangi Nataka Mandali*** was started at Halasangi, Bijapur district of Karnataka. *Srimati Parinaya*, *Madalasa Parinaya*, *Droupadi Vatstrapaharana*, and *Bhoumasura Vadhe*, etc., written by Venkannacharya Agalagatti were also popular.

They had the patronage of the Maharajas of Mysore, who supported them and donated liberally towards encouraging the performing arts.

Shree Channabasaweshwara Nataka Mandali or famously the **Gubbi Company,** was the most famous theatre company in Karnataka. Their popular plays *Sadharame*, *Subhadra*, *Hemareddy Mallamma*, among many others always ran houseful shows. People waited in queues for days to buy tickets to watch them!

Gubbi company

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Some unique features —

- This troupe was the first to allow women to act.
- The most famous Kannada actor Dr Rajkumar started his theatre career in this company.
- BV Karanth, the famous theatre director from Karnataka also started his career here.

The Present Situation

The era of company theatres in India slowly declined after Independence. There were many factors that led to the decline —

- Most companies were not managed with the financial efficiency required.
- The novel techniques of the cinema industry stood as a very strong contender.
- Content and stories became less family friendly as some companies resorted to unhealthy humour.
- The concept of amateur theatre or *Havyasi* theatre gained popularity for its convenience.

Professional Theatre in India

At present, there has been a decline in company theatre, there are many professional repertoires that provide high quality productions, even to this day. With the development of science and technology, theatre techniques have also upgraded and this allows for enhanced experiences.

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Concepts introduced

- Hand puppetry
- Stick and shadow puppetry
- Puppetry in India
- Voice modulation

CHAPTER 19

STORIES OF SHADOWS AND STRINGS—PUPPETRY

All of us have played with dolls, cars and rockets, creating stories and characters, right? We have made our little toy save someone in distress or have an adventure in a chocolate dreamland. This is exactly what puppetry is!

Puppetry is the art of using inanimate figures or representations to create a performance. Puppeteers manipulate these figures through various techniques such as hand movement, strings or rods, to tell stories, entertain or convey messages in front of an audience.

SCENE 5: HAND PUPPETERY —FINGER, SOCKS AND GLOVE

Puppets come in all shapes and sizes. There is no specific rule about what a puppet should look like. It can be as unique as your creative imagination. Let us start with the simplest of all—your hand! Make simple faces of the characters you want to create (from your family or friends) and make them talk!

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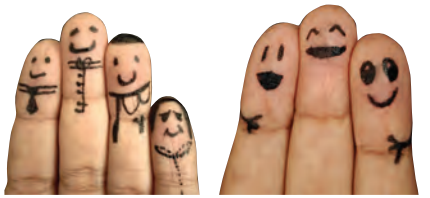
Alternatively, you can also draw your hand on a paper and create characters.



Let us now go a step further and create simple **finger puppets.**

Use paper to create a simple cup with scissors and glue, wear it on

Simple finger puppets

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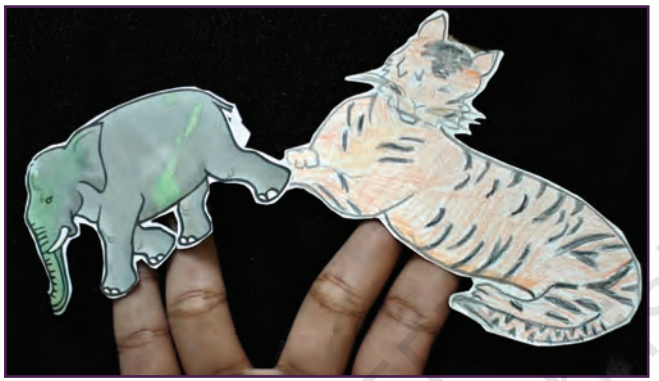
your finger, draw different faces, hands and legs. Now, you can give these characters a name and create a story of your own!

Since there is no limitation or rule on how the puppet has to be made, try different ways to make your puppet come alive!



Animal characters

Special characters

Characters from purana and itihasa

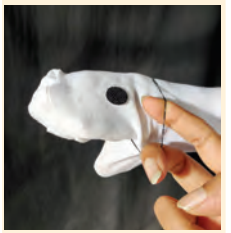
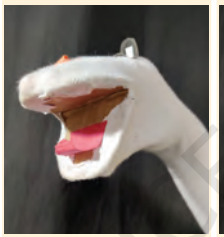
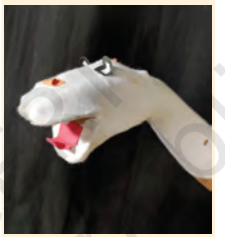
Use your fingers as legs

Sock and Glove Puppets

Another way to make puppets which adds more character to your imagination — sock or glove puppet.

Here is a step by step guide to make a simple sock puppet of your own.

Give it a name and create your own conversation!

				
Take any sock you have at home.	Wear it on your hand till it is firm.	Put an elastic or rubberband around the four fingers and the separately thumbtrs.	Alternatively, you can cut, and open the mouth area and stick cardboard.	Add eyes, tongue, hair, nose and other features as you want.

Glove puppet conversation

Finger puppet conversation

Activity

Create two characters. Use your imagination. It can be people, animals or imaginary characters like aliens. You can also create combinations like a tiger and a ghost, or an old man and a dog.

List out characteristics. Give a name and emotion — are they funny, angry or sad?, assign a style of talking.

Write a simple conversation. Remember the three parts of a script? Make sure that you have a situation and a conflict where these two characters talk.

Showtime

Present this show in your class or to your family. You are now a puppeteer!

Sock puppet conversation

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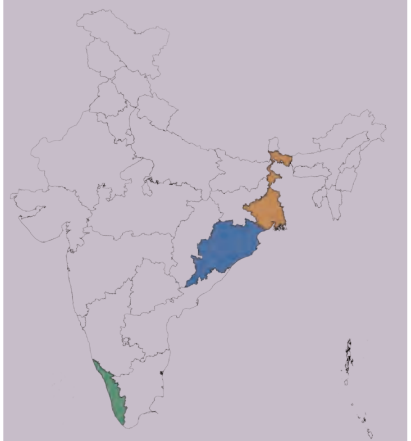
Hand Puppets in India

While you are thinking of new ideas for your next puppet show, let us explore different states of our country associated with puppetry.

1. *Sakhi Kundei* and *Sakhi Nach* — Odisha	2. *Pavakathakali Pavakoothu* — Kerala	3. *Putul Nach* — Bengal	
• Made of papier mache, wood or cloth and have bright, cheerful faces. • They love to dance and sing, and their stories are often filled with humor and joy. • They are a popular part of festivals and celebrations in Odisha. 	• Inspired by the colourful and dramatic dance form called *Kathakali*. • Made of wood and decorated with intricate costumes and jewellery. • The stories they tell are often based on *Ramayana* and the *Mahabharata*. 	• Made of clay and have a unique style of storytelling. • They often tell stories about Krishna and Radha, and also current events. • They clap to rhythm and can garland each other. They are great fun to play. 	

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Puppetry Trivia

- Puppets were used to tell stories in India for more than three thousand years. There's an interesting story by Rishi Vyasa in the *Bhagavata Purana*. This talks about wooden puppets being controlled with strings.
- Farmers, after working the whole day relaxed by performing and watching puppet shows.

SCENE 6: STICK AND SHADOW PUPPETRY

This is a form of puppetry that requires some basic set up. It can be done by you either in the class or at home. You will need some basic materials that you can find around you.

While you could do hand puppets and sock puppets on your own, these two forms require you to work in teams. So, go find your gang of puppeteers!

Class is to be divided into teams of five to six children. Each team will decide on a concept or a story they want to narrate. Each group will create a simple script with three to four characters in it. The team then works together to make the puppets.

Stick Puppets

Stick puppets are the easiest to make and will also let children have lots of fun.

- Draw and colour pictures of all the characters in your story and cut them to shape.
- Find sticks that are at least six inches or longer. It can be twigs from a tree, ice-cream sticks or even cardboard strips that are stiff.
- Glue the pictures of the characters you have drawn to one end of the stick such that, you hold one end and the puppet is on the other end (see picture).

Your stick puppets are ready!

Puppet Show Frame

Cut out a cardboard in a simple rectangle, big enough to fit in all the characters you have created.

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Optional: You can decorate the frame with suitable pictures according to your script.

You can also add a suitable background picture of a forest or a street, etc.

You are ready for the show!

Each team member takes up one character and the team enacts the puppet show.

Now that you have the stick puppetry show ready, shadow puppetry is just one step away.

Shadow Puppets

You can add a white cloth on the cardboard frame and use a pointed single source of light, like a torch. Some points to keep in mind for shadow puppetry—

- Make sure the light doesn't spread too much as the sharpness of the shadow depends on it. The light should be placed on a stable surface, so it doesn't move.
- The outline of the character is the most important as the colour, facial features, etc., are not visible in the shadow. The outline should be able to tell your audience the character.

As you try working your way by creating stories through shadow puppetry, let us find out how much progress we have made as a country, in the art of shadow puppetry.

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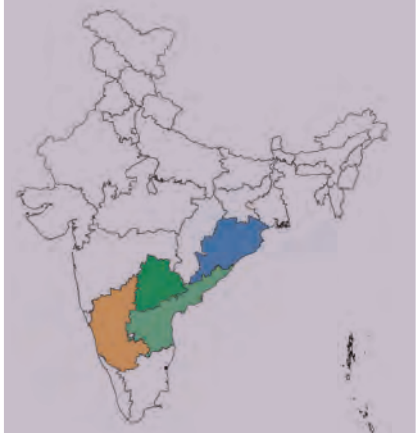
Stick and Shadow Puppets in India

Shadow puppetry in India has existed for more than 2000 years. Stories of Rama and Krishna have been the most popular ones. In the following pictures, observe the level of detailing and the intricate designs of each puppet. This is how talented our artisans were!

1. *Tholu Bommalata* from Andhra Pradesh and Telangana	2. *Togalu Bombeyata* from Karnataka	3. *Ravan Chhaya* from Odisha	
• Intricate leather puppets, carefully cut and painted. • These puppets can dance really very well. • Hanuman stories are very entertaining in this style of puppets.	• They are made of leather. and use colour. • Have eyes of profile and front view together. • The puppeteer sings and makes sound effects to bring the characters to life, making the stories even more exciting.	• This style has beautifully designed black and white puppets. • The puppets retell the story of *Ramayana*. • The Ravana puppet is usually 1 ft bigger than the remaining puppets.	
			

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Activity — Make your own puppet show!

Puppets — ready ☑

Frame — ready ☑

Backdrop — ready ☑

Script — ready ☑

But who will deliver the dialogues? Do Puppets talk? No! Can you talk? Yes! But that will sound like you … How will you 'sound like' your character?

Answer: Voice modulation

Voice modulation in puppetry is giving your puppet different voices to match its feelings or the story it is telling. So, when your puppet is happy, you can make your voice sound cheerful and high-pitched. If it's telling a spooky tale, you can lower your voice to make it sound mysterious just like how you play with different voices when you pretend to be different characters. You can do the same with your puppet to make the show more exciting and fun!

This is very important when you are playing two characters yourself. Won't it be boring to hear the same voice for both characters, which also sounds like your regular voice? So, both characters should sound different from each other and from your own voice.

This is true for any kind of puppetry, whether you do sock puppetry, stick puppetry or shadow puppetry. You have to work on your voice. Remember, it has to suit the character the puppet is representing!

Example — An old man cannot have a high-pitched squeaky voice!

Keep practicing the lines from your script for the puppet show with the puppets you have made. You are now ready to put up the puppet show. Get your audience … ready … GO!

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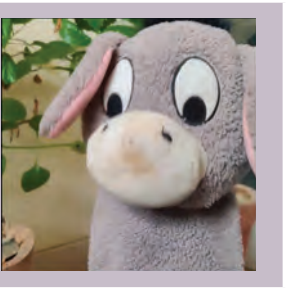
Puppetry Trivia

- Indian kings like Krishnadevaraya and Vikramaditya were so fond of puppetry, they had their own special theatres for these amazing shows.
- Puppetry can be an effective method to create awareness among the students on values such as gender sensitivity as well as awareness on safe and unsafe touch.
- Today, Indian puppetry keeps the tradition alive by bringing in new techniques and technologies to make it even more exciting.

Find a voice for the following and say the lines below in that voice:

"Have you had your lunch?"		"I want to play in the park!"	
"Hello! Do you want to go on a running race with me?"		"Do you want to play with me?"	

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Chapter 20

The Grand Finale

This is a fun attempt to put together all that you have learnt into one project. This project can be done both individually or in a group with the help of your friends.

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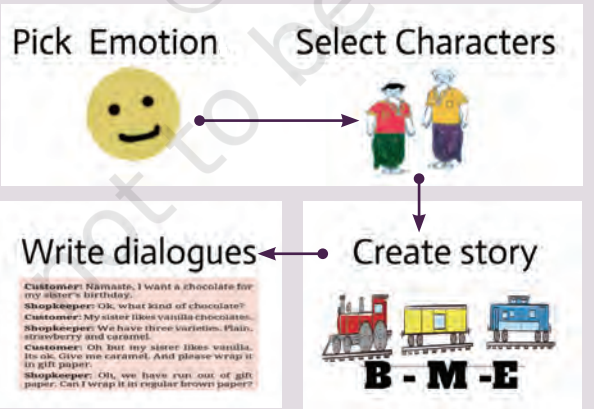
This activity also gives you a simple trick to switch to puppetry, if you decide not to perform the play. Present it to your class and discuss.

1. Script

Write a simple conversation between two or three characters, based on one emotion. Make sure the conversation mainly has the emotion you have chosen. Example: emotion chosen is anger. The main character could be short tempered or two friends could be discussing about how someone's anger cancause a lot of problem.



2. Make-up and costume

Design the make-up and costume for the characters in your script as you did in ACT 2.

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3. Stage Design

Use the cardboard stage model to plan the set and props on stage.

Use this to plan your final performance in class, where you set up the stage and act out the script with your friends.

Discussion and Feedback: After presenting or performing in front of your class, discuss each aspect of your work in detail. This is very important for every artist.

1. Script — Did they understand the story? Was the conflict and resolution clear?
2. Costume and make-up — Was it neat? Does it add to the character or disturb the performance?

4. Switch to Puppetry

Cut out the outline of your costume design picture and paste a stick on one end. Do this for all your characters. The stick puppets are ready!

Now, you can use the same stage model as your puppetry frame!

3. Stage — Were the design and props well used?
4. What could have made the over-all show better?

Take both positive and negative feedback with the same approach. It will only help you do better next time, as you will not repeat the same mistakes.

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You have
just learnt the basic steps of the process
of how a theatrical performance takes shape. But there
is more! Next you will look into more detailed steps of how to
improve your script and performances to make it look professional. It
will definitely be more exciting and engaging than it has been.

Feel free to write and create more scripts and small shows either with friends
or with puppets, whenever you are free. You can use a story you read, a movie you
watched or imagine something new all by yourself.

As the stanza from *Natyashastra* at the beginning of this section says, theatre will not
only help you learn about the performing arts but also build the crucial life skills
you will need in future. So, make use of this wonderful art to explore yourselves.
Try out all new ideas confidently as there is no wrong answer here! While
you create new stories and present them, remember — have FUN!

Happy creating till we meet again!

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Integration of All Art Forms

We all know that we have come to the final part of the book. We have learned about different aspects of all the four art forms. Now it's time to collaborate them all together. Let's learn how we can integrate them all in a single activity.

First of all, let's have a story, then we will figure out the parts where we can use elements of one particular art form.

Sounds fun? Did you realise that in this tiny story, all the art forms are woven together? Let's decode?

Seal—you did it in the chapter of this book as an activity of Visual Arts.

Local and regional songs and dance—you have learnt so many in the Music and Dance periods.

You have learnt all the dialogues and expressions of joy, fear, and surprise in Theatre activities and now you also know how to create them.

0680CH21

Story example

Two friends were playing at the edge of the forest, and found a mystery seal with a secret code. They went on an adventure to unravel the secret code. But they were unable to find anything and realised that they were lost in the jungle. They were almost ready to give up. Right at that moment one of them saw some indigenous people dancing in front of their God. Kids got caught! Those people took both of them to their village. The kids were very scared and planned to escape. Just as they were about to leave, they noticed that all the huts in the village had the same design as in the seal. They showed their seal to those people and somehow made them understand that they found the seal in the jungle and also got lost. After seeing their sacred seal, all the villagers of the forest were thrilled to make friends with them. They showed them around and told them that they worship the Earth as their God.

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DO YOU KNOW

The *Pancha* (five) *Tattva* (elements) or *Pancha Bhuta* are the five basic elements. These are earth, water, fire, air and space.

Now do you realise how beautifully we can connect them all to construct a story. Well, go ahead and create your own.

The suggested theme is 'Earth and Water' of *Pancha Tattva* — the five elements of nature.

Individual Activity

Let us discuss about the two elements — Earth and Water.

Firstly, identify the areas, problem areas or issues which we can showcase by different art forms. For example, if we choose soil pollution, we can make a campaign of photography or make some posters (visual art). We can also write a song with motivational lyrics and compose it in an energetic tune (music), or practise dance steps as well in this particular song (dance), and even make a short skit, drama or *nukkad natak* and incorporate all the above mentioned elements of art.

Apply your knowledge and skills of music, theatre, dance and visual art to develop a project to express your ideas, emotions and concerns related to earth and water.

You can continue doing this activity whenever you think of a different way to connect an art form with the five elements in nature. As you continue thinking about these connections, we will start working in groups in the fun activity which can be played as a game.

Element	Elements of Theatre (Emotions, Actions, Words)	Elements of Music (Sounds, Rhythms, Emotions, Words)	Elements of Dance (Rhythms, Movement, Expressions)	Elements of Visual Art (Lines, Shapes, Colours, Textures)
Earth and Water				

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Remember that the way you connect the elements might be different from how your friends connect the elements. Fill in this table according to your ideas. You can use your notebook or a separate sheet of paper if you need more space to write or draw.

Group Activity or Team Work

You will choose a topic or an issue or problem area related to Earth and water just like the individual activity. Here are some thought provoking ideas for your young minds. Have you thought of the quality of soil, or source of drinking water in your locality or natural resources around you? Can you describe a pond, lake or river and its ecosystem, the range of hills that you see, the beauty of the waterfall you visited recently?

Can you imagine a day without water or can you imagine living in a very dirty and polluted land? Well, we can always try to make some positive changes through the arts because art is not only a skill to develop but also has the potential to make social changes and reforms. The knowledge of art brings sensitivity and awareness in us about everything because we start appreciating small things, beauty and changes around us.

Now, are you ready for some brainstorming exercises?

Instructions

1. Make five sets of chits. Each set has the activities associated with a particular art form written in those chits. (Use the list below to write activities.)
2. Divide the class into two or three groups, with about 10 – 12 members in each group. Each group chooses either 'earth' (*prithvi*) or 'water' (*jala*) as their area of work.
3. One representative from each group picks one chit from each set. So each group now has one activity each from theatre, music, visual art and dance. The chit under 'values' can be used as a theme to bring together all the art forms.
4. Now, sit with your group and develop an integrated project that involves all the art forms. Create your own production and present it to the class.

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ACTIVITY

THEATRE	MUSIC	VISUAL ART	DANCE	VALUES
Mask making	Songwriting and composing	Create artwork with the elements itself—mud and clay or water colours	Use only footwork and expression	Sustainability
Puppet show	Create sound with materials around you	Use natural colours	Find a folk dance related to earth and water	Cultural sensitivity
Design costume and make-up	Use any instrument to create emotion related to the element	Use element related surface or material to create art	Use only hand gestures	Selfless work
Write a script with characters and a conversation	Find a song sung by a famous musician you have learnt about	Upcycle (reuse) discarded materials related to the elements like bottles or pipes	Compose a dance with either a song or music	*Swachhta*

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Assessment

Assessments in art education play a crucial role in understanding and nurturing students' creative abilities and artistic growth. Unlike traditional subjects, art education assessments focus on evaluating a wide range of skills including creativity, critical thinking, technical proficiency, and expressive capabilities. These assessments are designed not only to measure progress and mastery but also to encourage exploration, self-expression, and a deeper appreciation for arts.

Methods of Assessments

As the assessment processes are primarily skill-based, it is not dependent on the 'correct or wrong answer' given by the child. It is therefore important not to structure 'tests' with question papers and written answers. This would entirely defeat the purpose of the approach used in an art education curriculum. A variety of assessment methods such as portfolios, performance reviews, project based evaluations and reflective self-assessments, can give insights into a student's unique and artistic journey.

The following pages suggest a structure for both formative and summative assessments. A 5-point scale is suggested for marking assessment in every criterion. This would enable teachers, parents and students to get clarity on how the child is progressing. The table below can be used as a reference to mark the 5-point scale. Rubrics can be developed in detail for each activity.

It is important to combine both quantitative assessment (scores

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or grades based on rubrics) and qualitative assessment (teacher's observations on the child's behaviour, interest, progress and other aspects that may not be mentioned in the rubrics).

While formative assessment is based on observations in every class, the summative assessment takes one whole day to be allotted for assessment. Preparation for the assessment can include gathering and organising the space, materials, tools, instruments and other essential equipment. Students are to spontaneously create something on the spot, based on what is asked.

Learning Level of Student	Numerical Scale	Grades
Beginning	1	E
Developing	2	D
Promising	3	C
Proficient	4	B
Excellent	5	A

Assessment criteria is based on Curricular Goals (CGs) and Competencies (C) from the National Curriculum Framework, 2023. Available in the QR code for reference

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Formative Assessment

CG	C	Common Criteria	Specific Learning Outcomes in Visual Arts	Chapter	Teacher	Self
CG1	C-1.1	Expression of Everyday Experiences	1. Creates artwork based on their everyday observations.	1, 2, 3		
			2. Discusses the connection between colours and emotions.	2		
			3. Connects colours with moods and emotions.	2		
	C-1.2	Collaboration and Teamwork	4. Collaborates with peers while making portraits.	3		
			5. Helps one another while making and displaying artwork.	All		
CG2	C-2.1	Identifying Stereotypes	6. Recognises stereotypical forms used to depict nature.	2, 3		
			7. Recognises gender stereotypes in the portrayal of people.	3		
	C-2.2	Imagination and Creativity	8. Closely observes the finer details of objects, nature and people.	1, 2, 3		
			9. Depicts people of all genders and appearances in various roles.	3		
			10. Creates own patterns, and designs for paper crafts and seals.	4, 5		

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CG	C	Common Criteria	Specific Learning Outcomes in Visual Arts	Chapter	Teacher	Self
CG3	C-3.1	Use of Materials, Tools and Techniques	11. Creates light and shade with pencils.	1, 2		
			12. Applies perspective while drawing everyday objects.	1		
			13. Creates colour tints and shades with any chosen medium.	2		
			14. Experiments with various materials and surfaces for artwork.	2		
			15. Creates prints using own stamps and seals.	5		
	C-3.2	Working Process from Preparation to Presentation	16. Follows sequential steps while making flipbooks, paper crafts or while preparing natural colours.	1, 2, 4		
			17. Modifies ideas and carries out experiments while making seals.	5		
CG4	C-4.1 and C-4.2	Knowledge of local and regional art forms, and artists	18. Compares the facial features of the Buddha in different styles.	3		
			19. Describes material, tools and surfaces used traditionally.	2		
			20. Recalls names of artists, art traditions and describes their work.	All		
Mid-Term Formative Assessment Aggregate in Visual Arts						
End-Term Formative Assessment Aggregate in Visual Arts						

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CG	C	Common Criteria	Specific Learning Outcomes in Music	Chapter	Teacher	Self
CG1	C-1.1	Expression of Everyday Experiences	1. Describes emotions (for example feelings related to worry, fear, surprise, joy, anger, etc.) using voice and body percussion.	6		
			2. Identifies songs that convey various emotions and explains the reason.	6		
			3. Discusses connection between pitch, dynamics, rhythm and emotions.	6		
	C-1.2	Collaboration and Teamwork	4. Collaborates with peers to create a simple script, and attempts to express the scenario using musical elements and the songs learnt.	6		
			5. Creates a themed song playlist for various emotions with songs.	6, 7		
CG2	C-2.1	Identifying Stereotypes	6. Gives examples of stereotypes in music.	10		
			7. Discusses and sings songs to celebrate the country's cultural diversity.	10		
			8. Discusses songs that help in motivating them personally.	11		
	C-2.2	Imagination and Creativity	9. Attempts to write simple songs based on a theme.	10		
			10. Identifies predominant emotion in any song and discusses the reasons.	10		
			11. Works with peers to create simple instruments and brings it together in a group presentation.	7		

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CG	C	Common Criteria	Specific Learning Outcomes in Music	Chapter	Teacher	Self
CG3	C-3.1	Use of Materials, Tools and Techniques	12. Identifies and when possible construct musical instruments based on materials such as wood, metal, string and earthenware.	7		
			13. Classifies the instruments created or present in the classroom based on utility (melody and rhythm).	7		
			14. Attempts to use backing tracks provided and sing the songs learned.	9		
	C-3.2	Working Process from Preparation to Presentation	15. Presents the songs learned from various religious traditions.	9		
			16. Works with peers to choose local songs or songs from across India.	9		
			17. Presents songs to an audience with introduction explaining the choice.	9		
CG4	C-4.1 and C-4.2	Knowledge of local and regional art forms, and artists	18. Identifies differences between North and South Indian classical music.	8		
			19. Attempts to sing songs from carnatic and Hindustani traditions.	8		
			20. Recalls names of local or national artists, and describes their work.	8		
Mid-Term Formative Assessment Aggregate in Music						
End-Term Formative Assessment Aggregate in Music						

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CG	C	Common Criteria	Specific Learning Outcomes in Dance and Movement	Chapter	Teacher	Self
CG1	C-1.1	Expression of Everyday Experiences	1. Demonstrates the body movements in everyday routines.	12		
			2. Combines rhythm and postures to show everyday actions.	12		
			3. Identifies dance forms in their surroundings.	14		
	C-1.2	Collaboration and Teamwork	4. Collaborates with peers to choreograph movement sequences.	12		
			5. Creates various geometric shapes with movement and rhythm.	13		
CG2	C-2.1	Identifying Stereotypes	6. Describes gender stereotypes that are challenged in dance.	13		
			7. Shows openness to trying all kinds of dance and movement.	13		
			8. Presents a project based on breaking barriers in dance.	13		
	C-2.2	Imagination and Creativity	9. Uses *hastas* to create simple messages and sentences.	12		
			10. Visualises various geometric shapes in dance postures.	13		
			11. Designs and create props, and jewelleries for dance.	14		

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CG	C	Common Criteria	Specific Learning Outcomes in Dance and Movement	Chapter	Teacher	Self
CG3	C-3.1	Use of Materials, Tools and Techniques	12. Demonstrates body postures using spinal bends.	12		
			13. Shows facial expressions for emotions based on *navarasas.*	12		
			14. Identifies the performance space for props, entry and exit.	13		
			15. Identifies commonalities in movements, postures and gestures across dance forms.	14		
	C-3.2	Working Process from Preparation to Presentation	16. Brings together musical instruments, movement and props for a dance performance.	14		
			17. Prepares a simple *Natya* script for a given theme.	14		
			18. Practices and presents *Mudras*, Movements and facial expression with music.	14		
CG4	C-4.1 and C-4.2	Knowledge of local and regional art forms, and artists	19. Names a few classical dance forms from across India.	12		
			20. Analyses gender norms in various *lok nritya.*	13		
			21. Compares dance forms of various Indian states.	15		
Mid-Term Formative Assessment Aggregate in Dance						
End-Term Formative Assessment Aggregate in Dance						

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CG	C	Common Criteria	Specific Learning Outcomes in Theatre	Chapter	Teacher	Self
CG1	C-1.1	Expression of Everyday Experiences	1. Tries to find new words to express their ideas and emotions.	16, 17		
			2. Recognises situations that have conflict in their everyday life.	16, 17		
			3. Connects the *navarasas* to their everyday experiences.	16		
	C-1.2	Collaboration and Teamwork	4. Collaborates with peers to put up a presentation.	17, 19		
			5. Creates puppet show with two or more characters.	19, 20		
CG2	C-2.1	Identifying Stereotypes	6. Identifies typical features of characters in a story.	17		
			7. Visualises costume and make-up for characters of all genders.	17		
	C-2.2	Imagination and Creativity	8. Visualises finer details of situations, scenes and characters.	17		
			9. Imagines and responds to situations, and simple stories.	16		
			10. Creates masks based on local culture and one's own emotions.	16		

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CG	C	Common Criteria	Specific Learning Outcomes in Theatre	Chapter	Teacher	Self
CG3	C-3.1	Use of Materials, Tools and Techniques	11. Creates a variety of puppets (finger, sock, stick and shadow).	19		
			12. Creates costume, make-up and stage design and connects them for a production.	17, 19, 20		
			13. Creates a variety of masks using paper and cardboard.	16		
			14. Experiments with modulating voice for characters.	19		
			15. Expresses emotions through facial expression, voice and action.	16		
	C-3.2	Working Process from Preparation to Presentation	16. Edits and modifies stories into dialogues, and conversations.	17, 19 ,20		
			17. Structures a story as having a beginning, middle and end.	17, 19, 20		
			18. Rehearses movements and dialogue delivery.	19, 20		
			19. Presents a complete show for an audience.	19, 20		
CG4	C-4.1 and C-4.2	Knowledge of local and regional art forms, and artists	20. Identifies differences in types of stories and costumes.	18, 19		
			21. Recalls names of popular theatre companies.	18		
			22. Compares today's theatre with company theatre and traditional puppetry.	18, 19		
Mid-term Formative Assessment Aggregate in Theatre						
End-term Formative Assessment Aggregate in Theatre						

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Summative Assessment

Visual Art	Examples of Summative Assessment	Criteria for Assessment
Individual	• What does a kite mean to you? • Design a kite in any shape you like (regular or irregular). • Choose materials from your surroundings to make the kite. • Draw, colour or collage it with images that make you happy. • Attach a string so that it can hang or fly in the wind.	Personal expression of an everyday experience. Imagination and creativity. Chooses appropriate materials for their concept. Applies suitable techniques and problem solving. Presentation.
Group (3 – 4)	• Identify a suitable place and display all your kites together. • Ask your friends to spot your kite in the display and talk about it.	Collaboration and Teamwork. Critical thinking.
Music	**Examples of Summative Assessment**	**Criteria for Assessment**
Individual	• A song is played, student identifies the predominant emotion. • Discuss how pitch, dynamics, lyrics and instruments help to convey the predominant emotion in the song played. • Identify the rhythm cycle in the song and attempt to create a simple rhythm pattern using body percussion.	Knowledge of various *rasas* or emotions. Connection between musical elements and emotions. Keeps rhythm using feet tapping or clapping, or *taala*. Can create simple rhythm patterns.
Group (3 – 4)	• Students pick a story and use songs to bring the narration alive.	Actively participates in the selection of musical pieces. Presents final performance in front of an audience.
Dance	**Examples of Summative Assessment**	**Criteria for Assessment**
Individual	• Show one emotion and matching with *rasa* name. • Show two or three *hastas* given. • Create one imaginative *hasta.* • Project work.	Imaginative use of body for movement. Shows spinal bents used. Rhythmic feet tapping. Coordinates arms and feet.
Group (3 – 4)	• Sequence phrases of dance and rhythm. • Converse or communicate with *hastas*.	Matches rhythm with group. Collaborates while trying out choreography.

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Theatre	Examples of Summative Assessment	Criteria for Assessment
Individual	• An emotion or *rasa* is given by the teacher. • Child to create a character with a name. • Narrate or write two situations of that character in that emotion. • Design costume and make up for the same character.	Knowledge of emotions and *rasas*. Relates to it and understands its application in life. Confidence in presenting it (oral or written).
Group (3 – 4)	• Write a simple story with conversations with clear beginning-middle-end. • Make masks to represent two characters in that story.	Spontaneity and Problem solving. Teamwork and Leadership. Understands script and masks.

MID TERM SCORE	Formative Aggregate Score	Summative Assessment Score	TOTAL
Visual Art			
Music			
Dance			
Theatre			
Arts Education Total			
Comments on student's strengths			
Comments on areas of improvement			

END TERM SCORE	Formative Aggregate Score	Summative Assessment Score	TOTAL
Visual Art			
Music			
Dance			
Theatre			
Arts Education Total			
Comments on student's strengths			
Comments on areas of improvement			

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